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## Novelties Attract Huge Throng to Berkshire Festival at Pittsfield

Mrs. Frederick S. Coolidge, the Founder, Presented with Large Bronze Tablet in Appreciation of Her Interest in Music—  
Programs Especially Interesting—The Prize Winning Work—A Notable Gathering

A distinguished company of amateurs and professionals gathered at Pittsfield during the last two days of September and the first of October for the fourth annual Berkshire Chamber Music Festival, which owes its existence to the generosity of Mrs. Frederick S. Coolidge. There were five concerts—one on Thursday, two on Friday and two on Saturday—and before, between and after them, musicians, music lovers (and critics) met—chiefly at the Maplewood Hotel or in and about the festival auditorium on South Mountain—to discuss a few things in particular and everything in general, and to enjoy a rare good get-together time for which there are, alas! all too few opportunities.

### THE PROGRAMS.

The programs this year offered a few pieces of the classic school which have long since won their place in the standard repertory, and several novelties, either altogether new or of recent production, the life and fortune of which it would be futile to predict. Thursday afternoon, September 29, the Letz Quartet, composed of Hans Letz, Edwin Bachmann, Edward Kreimer and Horace Britt (until recently leading cellist of the San Francisco Symphony Orchestra and the San Francisco Chamber Music Society) played the Beethoven quartet in B flat major, op. 130; David Stanley Smith's quartet in C, op. 46, and the Brahms quintet in G major, op. 11, Hugo Kortschak playing the second viola. I was unable to reach Pittsfield in time for this concert and am indebted to the courtesy of Edgar Stillman Kelley for the following description of David Stanley Smith's quartet:

"This quartet is undoubtedly one of the composer's most pleasing and effective works. He seems to have followed the scheme of Beethoven in his later sonatas and quartets, where there is an obvious effort to get away from the traditional forms and four-movement outline. The result is a series of more or less connected pieces or fragments in which the sonata element is but lightly emphasized. The program states that the quartet is 'In one movement' and the tempi are indicated as follows: 'Very slow'—'Very fast'—'In moderate time'—'Gregorian plain-song, "Jesu Corona"'—'Fast'—'Very slow.' The first number—very slow—begins with a peculiar but beautiful series of disconnected chords which are slightly developed and recur later in the work. Of especial interest in the Gregorian plain-song, which is given line by line, at first tutti in unison, then with rich but appropriate harmonies. Another hearing would be required to enable one to apprehend the composer's intention and the relationship of the various sections."

On Friday morning the program was rendered by the Barrère Ensemble of Wind Instruments, assisted by Alfredo Oswald at the piano. Mozart's quintet in E flat for piano, oboe, clarinet, horn and bassoon, was the opening number and was followed by a quintet for flute, oboe, clarinet, horn and bassoon by Leo Sowerby, one of the most talented of our younger American composers. This is an excellent work in three movements—"Jauntily," "In elegiac mood," "At a steady trot." It is skillfully written in very modern style and was warmly received.

Barrère's interpretation of Bach's sonata in E major for flute and piano, which followed, was masterly and delightful, and certainly marked one of the high lights of the festival. After a short intermission a dithyrambic suite by Domenico Brescia—for flute, oboe, clarinet, horn and bassoon—marked "new, first time," was played. This is a scholarly work in three parts—"In commemoration of a maiden dancer," "Dithyramb in honor of Bacchus and performed by bacchantes around the altar of God," "Fugue to portray an Olympic game." The composer failed to realize the possibilities of his elaborate program.

After this came an equally dry and no less scholarly Sarabande and Menuet by d'Indy and a most charming Divertissement in the beautiful modern French manner by Albert Roussel.

In the afternoon the Elshuco Trio—Elias Breeskin, violin; Willem Willeke, cello; Aurelio Giorni, piano—played Brahms' lovely op. 8, and the prize-winning composition, a suite for piano, violin and cello, by H. Waldo Warner. There was no dissenting voice to the opinion that this work was entirely worthy of the honor bestowed upon it. It was selected from sixty-four manuscripts by a jury consisting of Willem Willeke, David Stanley Smith, Efre-

Zimbalist, Ernest Hutcheson and Oscar G. Sonneck. Mr. Warner is viola player with the London String Quartet. He evidently possesses a very thorough knowledge of the art of composition. His style is modern and, in this work at least, shows little tendency to melodic writing. It has the same leaning toward the modern French that characterizes most of the work of present-day British composers, and the same vigor, brightness and sober gaiety. It is healthy, robust music and good to hear.



KATHRYN MEISLE,

the new American contralto, who will make her first appearance as soloist with the Minneapolis Symphony Orchestra, at Minneapolis, on October 16.

Saturday morning offered a "composers' program," the composers who presented their own works being Percy Grainger, Selim Palmgren, Leo Sowerby and Henry Eichheim. A suite for violin and piano by Sowerby was brilliantly rendered by Leon Sametini and the composer, and confirmed the excellent impression made on the day before by his quintet. Grainger and Palmgren played the latter's "Masquerade Ball" for two pianos. This is frankly program music and brings out vividly the boisterous scene it is intended to portray. Following this, Eichheim's "Oriental Impressions" were played, to which a separate paragraph must be devoted, and the program closed with a rendition by Grainger and Palmgren of the well-known "Pastoral" from Grainger's suite, "In a Nutshell," and Cyril Scott's Symphonic Dance for two pianos.

### EICHHEIM'S "ORIENTAL IMPRESSIONS."

In my opinion there was nothing more interesting from the beginning to the end of the festival than Eichheim's "Oriental Impressions." This is probably purely a matter

of personal taste, but it was shared by the entire audience, which persistently applauded until one of the numbers was repeated.

This work consists of five short pieces with the following titles: "Japanese Sketch," "Japanese Nocturne," "Enten- (Continued on page 25.)

## SAN CARLO OPERA STARS RECEIVE WARM WELCOME

Marie Rappold and Anna Fitzu, Guest Artists, Win Ovation—Rest of Cast Also Arouses Enthusiasm—Work of Chorus and Orchestra Excellent

### "RIGOLETTO," SEPTEMBER 27.

Verdi's "Rigoletto" was the opera chosen for the second performance by the San Carlo Grand Opera Company at the Manhattan Opera House on Tuesday evening, September 27. The settings were excellent, and throughout the entire opera no opportunity was lost in bestowing applause in abundance upon the principals. Joseph Royer was the baritone who essayed the title role and vocally proved entirely adequate for the part. Josephine Lucchese made a beautiful Gilda and displayed much histrionic ability in addition to an exceedingly fresh young voice. "The Caro Nome" aria brought her a deserved ovation. Giuseppe Corallo was the wily Duke of Mantua, and his art made a fine impression on the audience. Among others in the cast who did good work were Agnes Kramer, Pietro de Biasi and Natale Cervi. Arturo Papalardo conducted.

### "AIDA," SEPTEMBER 28.

Marie Rappold, one of New York's abiding favorites, was the first of the guest stars to make her appearance with the San Carlo Opera Company on Wednesday evening, September 28, when she was heard in her familiar role of Aida, which she never fails to deliver authoritatively. Mme. Rappold was very warmly received by the capacity house, and justly so, for she did some of the best singing of the evening, the finish and brilliancy of her interpretation finding full appreciation. Her two big arias were splendidly rendered, with richness and clarity of tone, and she acted with dramatic fire and intensity, all in all, leaving nothing to be desired. She is a formidable asset to the company.

There were two debuts with the company: Nina Frascani, who sang Amneris, and Gaetano Vivani, as Amonasro. Both were successful. The former revealed a voice of good quality and volume, while the latter, despite his lack of experience in the matter of opera routine, sang extremely well and seemed not to let his nerves get the best of him. His scene with Aida was well worthy of the applause that he received. The part of Rhadames was in the capable hands of Tommasini, who had sung previously with the company, and who repeated the favorable impression made then. Cervi was the King and Anita Klinova, an out-of-sight, but sweet voiced Priestess. Peroni, in charge of the orchestra, came in for his share of the evening's honors.

### "BOHEME," SEPTEMBER 29.

Anna Fitzu, always a popular and welcome artist in the metropolis, was the second of the guest stars introduced by Mr. Gallo, and revealed herself as Mimi, a part in which she has been heard before and with marked success. A very full house was on hand and greeted Miss Fitzu with enthusiasm—a reception well deserved, for she was a pillar of strength in the performance, her accuracy of musical delivery and fine vocal contributions being duly valued by connoisseurs. She did her various solos and duets with appeal and charm, looked exceedingly pretty, and put all the necessary piquancy and pathos into her acting, her entire rendering leaving no loophole for criticism.

Boscacci, the tenor, has a fluent, agreeable lyric voice and he acted with intensity. Madeleine Keltie, the Musetta, put vivacity and picturesqueness into her interpretation, and sang with spirit and accuracy. Joseph Royer, while he vocalized his part with his usual ease and effectiveness, seemed not to be at his best historically, as Marcello. The rest of the cast, De Biasi, Dalle Molle, and Cervi, did their best to add to the gaiety of the Bohemian scenes. Arturo Papalardo, the conductor, had his orchestra well in hand and brought out all the euphony and poetry of the score.

### "CARMEN," SEPTEMBER 30.

Bizet's ever popular opera, "Carmen," was presented for the first time this season on Friday evening, September 30, with the following cast: Ester Ferrabini, Carmen; Madeleine Keltie, Micaela; Giuseppe Corallo, Don Jose; Joseph Royer, Escamillo; Joseph Tudisco, Dancairo; Natale Cervi, Remendado; Arnold Becker, Zuniga; Luigi Dalle Molle, (Continued on page 31.)

# WASHINGTON AS A FUTURE MUSIC CENTER

**C**HARLES DICKENS, on his memorable first visit to America in 1842, wrote of our national capital in the following flattering terms: "Here is Washington fresh in my mind and under my eye. Take the worst parts of London, or the straggling outskirts of Paris, where the houses are smallest. Burn the whole down, build it up again of wood and plaster, plough up all the roads, plant a great deal of coarse turf in every place where it ought not to be, erect three handsome buildings in stone and marble, anywhere, but the more entirely out of everybody's way the better; leave a brick field in all the central places where a street may naturally be expected, and that is Washington. It is sometimes called 'the city of magnificent distances,' but it might be called with greater propriety the city of magnificent intentions."

It would be interesting to know what the great portrayer of human emotions would have to say of the city if he could see it as it is today.

## The Changes Eighty Years Have Wrought

**W**ASHINGTON is today the most beautiful city in the United States and one of the most attractive capitals in the world. It is famous for its broad streets, its magnificent shade trees, its many spacious squares and circles, its unique granite shaft, the tallest in the world, its imposing capitol, its fine old executive mansion, breathing in its lines of noble simplicity the true spirit of democracy, its government buildings and its public institutions. Washington



THE WHITE HOUSE

has indeed been transformed from a "city of magnificent intentions" into a city of magnificent realities. Our National Capital is worthy of the first and greatest American whose name it bears. A prouder or more worthy monument could not have been erected to the memory of the Father of his Country.

## Dickens Ridicules Congress

**D**ICKENS also wrote with great contempt of the doings of Congress in 1842, but today the eyes of the entire political world are focused on this city and the governments of all nations await the decisions arrived at in the White House and on Capitol Hill.

Washington is also fast becoming an intellectual center, and offers in many respects unique advantages to the student and investigator. The Congressional Library is one of the largest libraries in the world. The Carnegie Institute has the best equipped laboratories in existence for certain lines of scientific investigation. The Smithsonian Institution is also doing a great work for mankind. Washington, in short, is in most respects a city of which every American may well be proud.

## What Washington Lacks

**W**ASHINGTON'S glory, however, is unfortunately not complete. It has the reputation at home and abroad of being a most unmusical city and is notorious among artists for its lack of all those musical institutions and advantages which are to be found in every European capital, great or small.

After twenty-eight years' residence abroad, and knowing from personal observation musical conditions in all the European capitals, I have been greatly interested during the past year in studying the musical situation in the capital of my native country.

After all the reports I had heard, I expected very little, and I must confess that I have had an agreeable disillusionment. To my great surprise and delight, I found a very active musical life here during the winter, with concerts galore and even a brief season of excellent local opera. I heard here nearly all the great musical celebrities of the day, including Ysaye, Kreisler, Schumann-Heink, Galli-Curci, Matzenauer, Kubelik, Culp, Hempel, Farrar, Rachmaninoff, Gluck, Thibaud, Cortot, Bauer, Samaroﬀ, Garden, Tetrassini, Braslau, Homer, Prihoda, Thelma Given, Titta Ruffo, Ponselle, Mana-Zucca, Piastro, Tarasova, Koschanski, Stopak, Anna Case, Birgit Engell and Hans Kindler.

There were some seventy important concerts. No less than eight great symphony orchestras played here—the Boston Symphony under Monteux, the New York Symphony under Damrosch, the Philadelphia Orchestra under Stokowski, each in a series of concerts; La Scala Orchestra under Toscanini in three concerts; the Chicago under Stock, the

By Arthur M. Abell

Cincinnati under Ysaye, the Cleveland under Sokoloff and the New York Philharmonic under Stransky in one concert each.

A city that is fed on such fare as this can hardly be said to be at the point of musical starvation. Washington has been maligned! The city has a large music loving public, although not yet a very discriminating one, and the patronage of these concerts, although it varied, was a great surprise to me. This is a sure and firm foundation on which to build a magnificent musical structure, a structure which is already planned in detail and which promises to make Washington one of the great music centers of this country and of the entire world.

## Inadequate Halls

**A**T present Washington, it is true, lacks all of those musical institutions for which so many old world capitals are famous. This, the capital of the greatest and richest nation on earth, has no National Conservatory, no Symphony Orchestra of its own, no Opera House, no permanent stock opera company. It has not even a concert hall.

All big concerts have to be given in two antiquated theaters (Poli's and the National), both built years ago

stock opera company, and the erection of an opera house that will be an ornament to the city. One of the most important of these movements has for its goal the foundation of a Bureau of Fine Arts, under government control.

The consummation of all of these plans will make Washington one of the great art and music centers of the world, and will greatly add to the attractiveness of the city as a place of residence for people who wish to live in an atmosphere of the highest musical and artistic culture. It will also attract to the capital great musical celebrities and induce them to locate here. At present Washington cannot boast of a single internationally famous musician as a resident.

## The National Conservatory of Music

**T**HE bill for the establishment of a National Conservatory of Music, of which Senator Duncan U. Fletcher of Florida is the special sponsor, is now engaging the earnest attention of the Committee of Education, which consists of eleven prominent United States Senators, with Senator Kenyon of Iowa as chairman. At a special hearing before this committee great interest was manifested in the project by all present.

I recently discussed the matter with Senator Fletcher, who assured me that he was confident of getting the bill through Congress at the next session. Because of the many weighty political and economic matters to be disposed of, he will probably not be able to introduce it this session. Readers of this paper will recall that this bill was under consideration four years ago, but nothing came of it at that time. Meanwhile, however, the idea has been growing, the interest of men of power in the national body has been aroused, and the time for the introduction of the bill is now much more propitious.

## What the Bill Provides For

**S**ENATOR FLETCHER gave me a printed copy of this bill and I will quote from some of its provisions: "Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled that there shall be established in the United States of America an institution of learning to be known as the National Conservatory of Music and Art, fostered and maintained by the Government of the United States of America. It is to be divided into five departments of equal standard, to be located, one in the District of Columbia, where shall also be located the General Board of Regents and of the Director General, one in the State of New York, one in the State of Illinois, one in the State of Florida, and one in the State of California.

"It shall be erected, maintained and used for the purpose of educating pupils in instrumental and vocal music and also in the literature, composition and such other attending studies and branches of music as the General Board of Regents may prescribe.

"That the National Conservatory of Music and Art shall be under the control of a General Board of Regents, consisting of the President of the United States, the President of the Senate, Speaker of the House of Representatives, and Chairman of the Committee of Education, who shall have the power to select sites, and purchase or accept by gift the necessary grounds in every district for the purposes of the conservatory, or to accept funds for the purpose of erecting and maintaining such a conservatory."

## How the Conservatory Will Be Run

**F**URTHER requirements of the bill are briefly: the appointment by the General Board of Regents of a director general who must be non-partisan and a man of recognized high standing in the musical profession, and of directors of the four branch conservatories, all to be men of great and accredited musical ability and experience. The director general will have the rank of a cabinet officer. The best instructors attainable are to be engaged and a high standard of efficiency to be maintained. To this end only pupils of pronounced talent will be accepted. As all commercialism, the bane of American private conservatories, is to be eliminated, because of government subsidy and control, standards can be maintained such as have hitherto been unknown in this country. The purpose is to make America, to some extent at least, independent of Europe in music, to have an institution of musical learning equal to the best of the

## Washington to Be a Great Music Center

**H**APPILY a change is at hand. The best minds here are awake to the situation and several movements are now on foot, all focusing in the one direction of making Washington a great music center. These various movements, which I will describe in detail below, include the establishment of a great National Conservatory of Music under government control, the founding of a first-class symphony orchestra, the building of a concert hall worthy of the nation's capital, the establishment of a permanent

for dramatic and not for musical productions, and both notorious for their bad acoustics.

After Toscanini's first concert here with La Scala Orchestra last January, I spent the evening with him, and he complained to me bitterly of the wretched acoustics of Poli's, declaring that his orchestra could not possibly appear to advantage on such a stage. Other famous artists appearing here during the winter, friends of mine whom I had often heard in Europe, made similar complaints to me. Carnegie Hall in New York, Symphony Hall in Boston, and Orchestra Hall in Chicago, compare favorably with the best of European concert halls. Why should our nation's capital be so backward in this respect?



THE CAPITOL



old world conservatories, and to make Washington a musical Mecca for music students of the Western hemisphere.

#### Will Keep \$15,000,000 in America Annually

UNFORTUNATELY the majority of the men in Congress are wholly indifferent to the art of music in its higher phases, but some of the leaders are interested, and there is an economic factor involved in the scheme which will appeal even to the most unmusical members of the Senate or the House. Before the war it was estimated that ten thousand students of music and art were spending fifteen million dollars annually on study abroad. Many a Congressman will vote for the bill merely to keep this money in this country, if for no other reason.

#### Great Popular Interest in the Plan

THE times are not propitious for Congressional appropriations, it is true, but from what Senator Fletcher tells me, these would have to be very slight. It is estimated that the five conservatory buildings, which are to be magnificent structures, will cost five million dollars, or one million each. This sum, however, will not have to be granted by Congress because many wealthy people throughout the country have shown great interest in the project, and have expressed their willingness to donate substantial sums provided the bill goes through and this new phase of United States Governmental activity becomes a reality. Senator Fletcher told me that he had received a great many letters to this effect, and that the \$5,000,000 could probably easily be raised by popular subscription, and also a fund for operating expenses which will amount to about \$600,000 a year. He said Congressional appropriations would not need to exceed one hundred thousand dollars annually.

#### President Harding's Interest in the Movement

IT is not alone among prominent members of the Senate that we find the interest aroused in making Washington a great music center. The highest authority in the land has expressed his keen interest in the project. I have received from President Harding the following letter, in which he heartily endorses the movement:

The White House, Washington, April 8, 1921.

My dear Mr. Abell:

What you have written me about the effort to develop interest in and taste for good music in Washington, and indeed throughout the nation, has very much appealed to me, perhaps in part because I have been a very little of an amateur myself.

I know it has been said that arts have not always been so much favored under republican as monarchic forms of government, but I think a fair survey will justify a very frank difference of opinion on that point. Surely the encouragement of the arts in Greece, and in France under the institutions of democracy can hardly be cited in support of such a thesis. Likewise the history of our own and other American republics I think justifies the opinion that artistic taste and interest may quite as well flourish under the popular as under the monarchic establishment.

At any rate I very much appreciate the effort, such as you suggest, for the betterment of taste and the expansion of popular interest in good music. You have my very best wishes for the success of your effort in that direction.

Yours very truly,  
(Signed) WARREN G. HARDING.

Mr. Arthur M. Abell,  
1726 Que Street, N. W.,  
Washington, D. C.

THE great significance of this letter is at once apparent to all music lovers. It is the first time in the history of the United States that a president in office has thus expressed himself on the art of music. President Harding is indeed keenly alive to anything that makes for musical advancement. He was deeply moved, as Dick Root has already stated in these columns, by the singing of fifty thousand school children in one colossal chorus, which was the culminating event of music week in Washington late last spring.

It is a most encouraging sign that such great interest has been aroused in the National Conservatory project throughout the country, and that so many people are willing to open their purse strings in its behalf. The establishment of this conservatory will mark the opening of a new era of musical activity and development in America.

#### The Bureau of Fine Arts

THIS plan emanates from the Washington Arts Club, an association which includes among its members the best artistic elements of the capital. George J. Zolnai and Henry K. Bush Brown, the two leading spirits of the Club, both eminent sculptors, are the prime movers in this plan. While the activities of the National Conservatory will be restricted chiefly to music, this plan calls for a broader and more general cultivation of all the arts. It is deemed indispensable to the complete furtherance of this project to have a National Bureau of the Fine Arts established, with separate departments for music, painting, sculpture, architecture and the graphic arts, each under the directorship of a man of the highest professional standing in his particular

branch of art. The ultimate purpose is to establish a great art school that will maintain the highest standards of instruction in all branches of art, so that the American student of sculpture, painting, or the sister arts will no longer find it necessary to go abroad to complete his education.

#### Plans for a Symphony Orchestra

THE musical part of this plan has for its program the founding of a permanent symphony orchestra, which will rank with the best in the country, the establishment of a first class permanent opera company with a view particularly to giving American singers an opportunity to make an operatic career in this country and the building of a fine opera house and concert hall. It is believed that this scheme and the National Conservatory plan would ultimately be merged into one movement, all to be brought under government control and subsidy.

#### Arguments Against Government Control

IT seems strange that a movement so beneficial in its far-reaching importance as this could have its detractors, but there are a few who oppose it, mostly, however, for personal, petty and selfish reasons.

There was recently held before the leading members of the Arts Club a debate in which the pros and cons were discussed. Messrs. Zolnai, Bush Brown, Albion, Bennett and Abell spoke in behalf of the plan, and it was generally agreed that the arguments in favor of it were so far superior to those against it, that it was a one-sided debate. The cons argued that it would be mixing politics with art to have such an institution under government control; that partisanship would play havoc, and that the directors of the bureau would be appointed for political reasons and not because of

ties. The history of music and the other arts in Europe for centuries is overwhelming proof of this.

#### The Public Ready and Eager

THE Washington public would hail the realization of these plans with delight. The people are ready for all of these musical advancements. Public patronage of musical offerings brought to the city from outside has increased enormously the past few years. Nor do the Washingtonians merely flock to the great artists from abroad; they also patronize local talent of merit, as the large attendance of the week of grand opera given at Poli's last December by the Washington Opera Company under Edward Albion and a series of concerts by the Rubinstein Club, an excellent local chorus, testified.

#### Two Able Pioneer Managers

AS to the number and importance of the concerts given here each season, Washington, as I pointed out above, can already lay claim to being a music center deserving of national consideration and recognition.

The city's growth in this respect has been remarkable since the ushering in of the new century, but more particularly during the last five years. This has been due in a great measure to the untiring efforts of the two local managers, T. Arthur Smith and Mrs. Wilson-Greene, both pioneers in the field.

Mr. Smith tells me that when he started in here as a manager of artists twenty years ago, there were only three concerts given during that entire winter. At that time the Washington public was very indifferent to good music, and none but a great celebrity like Paderewski or Melba could draw it out. Both Mr. Smith and Mrs. Wilson-Greene



THE DEPARTMENT OF STATE AND WAR AND THE NAVY

their professional fitness for the positions! The scope and purpose of the plan itself refutes all these claims. There have been some few protests from New York and other parts of the country, but these proved to be based on selfish reasons. For instance, the use of the word "National" as applied to a school of music would be restricted to the government institution. This would lead to the changing of the names of certain long established private conservatories, hence the complaint. Senator Fletcher referred to one of these cases in his report to the Committee of Education, and pointed out that the opposition was based solely on personal and selfish reasons.

#### Will Enhance the Standing of Artists

THERE is some opposition to the National Conservatory on the part of private music teachers who maintain that it will injure them financially. This is a shortsighted view. It will, on the contrary, greatly improve their social and financial standing.

It is not government control of music that is aimed at, in the way these teachers think, but government support and encouragement. Why are the old world musical institutions so far ahead of ours? Because they have for centuries had government encouragement and support.

Art in this country has not the standing it has in Germany or France or Italy. Why? Chiefly because it has not the stamp of government approval. It is human nature to look up to authority, even if it is our own creation, and artists in the United States will acquire a new standing once our government sponsors and supports artistic activi-

have been doing a great work in educating the public and inducing it to acquire the concert habit.

#### T. Arthur Smith's Activities

MR. SMITH says that it has taken him years to educate the public to the point of enjoying the best orchestra concerts. He has succeeded, however, and the Philadelphia Orchestra under Stokowski and the New York Symphony under Damrosch now each gives a series of five concerts under his management every winter, all sold out long in advance. Mr. Smith brought the New York Philharmonic with Stransky and introduced the Cincinnati Orchestra under Ysaye to Washington last season.

He has made a specialty of bringing new and unknown attractions and many a novice in the musical arena has had an opportunity to appear before the Washington public through his kindly services. Mr. Smith enjoys the work and takes delight in helping to establish the reputations of newcomers. He does not regard it merely as a money-making undertaking but takes pride in educating the public and in helping young artists to get on their feet.

Above all, Mr. Smith has demonstrated the feasibility of high class subscription concerts at popular prices. His famous series of "Ten Star Concerts" enjoys a large patronage each season. The artists of this series last winter included Ysaye, Matzenauer, Cortot, Samaroﬀ, Anna Case, Thelma Given, Josef Stopak and Tarasova.

#### Mrs. Wilson-Greene's Great Following

A GREAT woman manager, quite the equal of any man, Mrs. Wilson-Greene has shown exceptional ability and enterprise in drawing out the masses. She makes a specialty of bringing great celebrities and her Philharmonic Series is sold out long before the season opens. Among the many attractions she brought to Washington last winter were Toscanini with La Scala Orchestra, the Boston Symphony, the Chicago Orchestra and the Cleveland Orchestra. Her list of soloists included Galli-Curci, Kreisler, Gluck, Garden, Farrar, Rachmaninoff, Tetrassini, Kubelik, Prihoda, Piastro, Ruffo and Ponselle.

Washington owes a great debt of gratitude to Mrs. Wilson-Greene and Mr. Smith for their work in developing the concert life of the city.

#### The Washington Opera Company

ANOTHER successful pioneer who is worthy of special mention is Edward Albion. He has accomplished a great work during the past few years in arousing interest in his efforts to give Washington grand opera with local talent. And he has succeeded to a degree Washingtonians would not have thought possible a few years ago. With an excellent local orchestra, a fine chorus of one hundred voices drilled by Mr. Albion himself, and with local soloists in all except the two principal roles, Mr. Albion gave a week of grand opera to crowded houses last December culminating in three

(Continued on page 8.)



THE LIBRARY OF CONGRESS

## WASHINGTON AS A FUTURE MUSIC CENTER

(Continued from page 7.)

performances of "Aida," that aroused universal admiration. Next winter he intends to give a season of three weeks. With the exception of the two leading soloists and the conductor, Arnold Valpe of New York, Mr. Albion's forces were recruited from among local talent. Mr. Albion believes in the movement to secure government support of music as a subsidy is absolutely essential to permanent success. There is no reason why, with state and municipal aid, there should not be a season of local opera in time in every city of importance throughout the Union. In Germany there were, before the war, no less than 205 such opera companies in that number of towns, and in Italy, every city of any importance at all has its opera. Why not have it in this country?

## Former Symphony Orchestra Attempts

AT three different times efforts were made in former years to establish a Symphony Orchestra, the conductors being Reginald de Koven of New York, Heinrich Hammer, who had conducted orchestras at Lausanne, Switzerland and Götterberg, Sweden, and Hermann Rakemann, the well-known Washington violinist. All failed because of lack of proper financing and popular support. At that time any interest in music on the part of the United States

Government, or any one connected with it, was unthought of. But Washington is progressing. Wealthy Washingtonians, however, still lack interest, because they are mostly unmusical. But civic pride, if nothing else, will in time open even their purse strings.

## Concert Hall and Opera House

THERE have not been lacking private attempts to build a concert hall worthy of the city. The most important of these was a project conceived by T. Arthur Smith, a project which would have been put into execution ere this had it not been for the war. Mr. Smith showed me the architect's plans, exterior and interior, for the hall for which the necessary funds had already been pledged by private individuals. The site was to be at the corner of Pennsylvania avenue and Eighteenth street where the old Powhatan Hotel stands. But the war came, the government bought up the site for war purposes, and that ended the scheme. Mr. Albion also has plans for the erection of a fine opera house at private expense. But he is willing to merge his plans into those of the government if the Bureau of Fine Arts is established.

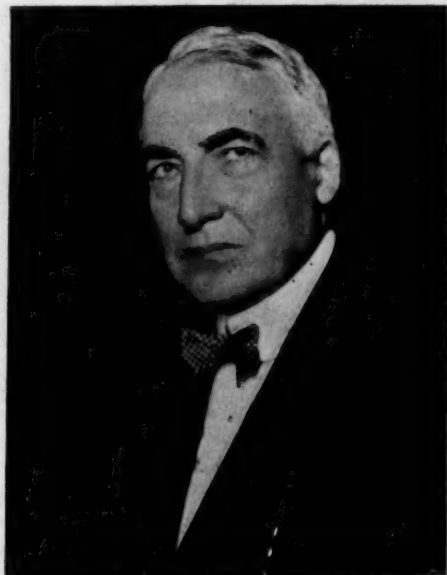
## Local Musical Talent

THERE is an abundance of musical talent in Washington, and many excellent teachers. I have heard gifted pupils of Hermann Rakemann, violin, who has been teaching here for thirty-five years; Edward Albion, vocal; Marie von Unschuld, piano; and the late lamented Samuel Fabian, himself a Liszt pupil, who taught here thirty years. Among his pupils who have won distinction are Walter Rummel and Edwin Hughes. Another prominent and successful piano teacher is Alice Burbage (Mrs. Hasselbach). The Nestor of violin teachers is Joseph Kaspar, who has a Washington record of forty years to his credit. His daughter, Mrs. Francesca Kaspar Lawson, is a successful concert singer. Mr. Kaspar's younger brother Anton, whom I knew many years ago as a student in Berlin, is also a successful instructor of the violin. Among the many singing teachers Otto Simon, conductor of the Oratorio Society, and (Miss) Dick Root, who has been the Washington correspondent of the MUSICAL COURIER for many years, take high rank. William Shakespeare of London joined the local ranks last year. Another well-known local musician is Ernest Lent, the cellist. The principal schools of music are the Washington Conservatory of Music, the Washington College of Music, and the von Unschuld University of Music.

## Some Musical Amateurs

LOCAL talents frequently appear in public at the fortnightly musicales of the Washington "Salon." The Friday Morning Music Club includes among its members

most of the leading local musicians and many prominent society women. Among these is an amateur composer of distinction, Mrs. Lawrence Townsend, wife of the former minister to Belgium. I heard Paul Koschanski play a charming berceuse from her pen on the occasion of his Washington debut at the National Theater last winter. Congressman Nicholas Longworth is an enthusiastic violinist and the owner of a fine Stradivarius. An amateur violinist of unusual ability, especially as regards tone, is



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PRESIDENT WARREN G. HARDING.

Charles L. Frailey, a prominent Washington lawyer. He is the owner of two fine old Italian violins. He saw active service in France as a lieutenant-colonel. I was surprised to find in Col. Frailey a violin connoisseur of rare discernment. The greatest of all local violinists is Mrs. Leonora McKimm, who in former years won great distinction on the concert stage as Leonora Jackson. I knew her as a student in Berlin and Liège and was present at her public debut in Berlin, with the Philharmonic Orchestra, Joachim, her teacher, conducting. She later appeared with all the great symphony orchestras both in Europe and here.

Today our national capital is very much alive musically. Prior to 1900 it was quite dead. In the olden days, before the Civil War, none but a world celebrity like Jenny Lind or Ole Bull could draw an audience here and then the people for the most part went out of curiosity. Conditions were not much better in other cities in those days, with the exception of New York. The love and appreciation of music and art in this country are of recent growth, comparatively. Art is the flowering of a nation's activities. Henry K. Bush Brown, the famous sculptor whom I mentioned above, has thus admirably expressed it: "The salvation of man is work, the satisfaction of work is production and the flower of production is art."

May one of the most beautiful blossoms of this flower grow and unfold in our beautiful National Capital.

## Nyiregyhazi Returns to Carnegie Hall

The concert season at Carnegie Hall opened Saturday afternoon, October 1, with the piano recital by Erwin Nyiregyhazi, the Hungarian boy pianist of exceptional talent. The impression he made here last year was confirmed, and the audience again received him enthusiastically. His superb technique carried him through the most difficult numbers with apparent ease, and individuality marked all of his interpretations. He plays with remarkable dexterity and force. His opening number was the Brahms F minor sonata. He gave a brilliant performance of the Chopin B minor etude and Grieg's "Valse Melancolique" was played with true poetic feeling. His program also included Tchaikovsky's A flat waltz, "The Tempest," by Rummel; "Gondoliera" and rhapsody No. 14 of Liszt.

## Harriet Ware at New Address

The well-known composer and song coach, Harriet Ware, is now at 149 Fifth avenue.

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#### First American Recital of Akimoff

Concert-going New York is looking forward with interest to the first American appearance of one of Russia's great singers, M. Alexander Akimoff, of the Petrograd Opera, which takes place on the evening of October 20 at Carnegie Hall under the management of Loudon Charlton.

M. Akimoff is the possessor of a beautiful basso-cantante voice, which he uses to equal advantage in the hauntingly beautiful folk songs of his native land and in the dramatic arias and recitatives of the great operas. M. Akimoff sings in six languages, and is equally at home in the Russian, Italian and German repertoires.

He is a laureate of the Petrograd Imperial Conservatory, from which he graduated in 1914 with the diploma of "Privileged Artist." In 1910, while still a student of the conservatory, he sang at the fiftieth anniversary celebration of the world-famed alma mater of great interpretative and creative musicians in the presence of an audience which comprised artists and critics from every corner of the globe, who had been drawn to Petrograd with the expectation that the great conservatory would reserve this occasion for the first appearance of its most promising students. They were not disappointed. Mr. Akimoff startled his critical audience into recognition of his art. An invitation to sing in "Samson and Delilah" followed immediately, which was succeeded by another and a more significant invitation to become a permanent member of the Petrograd Opera. Here he sang uninterruptedly until May of 1919. Each appearance raised him in the esteem of the Petrograd public. At Petrograd he sang with Russia's greatest, with Chaliapine, Sobinoff, Smirnov and others.

His operatic career in Petrograd was suddenly broken off by the war and the revolution. He left Russia and toured Europe, adding to his laurels in each country which he visited. The press recognized him as a talented interpretative artist, for he learned the folk songs of each land in which he sang and touched the hearts of his audiences.

He came to America recently to prepare for his first recital. He determined not to appear before an American audience until he could sing to it in English. So his program, which will be drawn from a vast repertory, both operatic and song, will contain, together with numbers in Russian, Italian, German, Hebrew and Yiddish, a group of songs in English, among them the eloquent negro-plaint by Cecil Burleigh, "Deep River." Mr. Akimoff has been working with the young American pianist-composer, Jacques Wolfe, and under his skillful coaching has already acquired a considerable English repertory.

#### Russian Benefit Concert at Aeolian Hall

An excellent program was presented in Aeolian Hall on Sunday afternoon, October 2, by Mana-Zucca, composer-pianist; Vladimir Graffman, violinist, and A. Besrodny, cellist. It was a benefit concert for the Russian Babies' Milk Fund, and subscriptions were taken for this purpose. A new trio by Mana-Zucca, very recently published, was played by Graffman and Besrodny with the composer at the piano. This work, beautifully performed, was typical of Mana-Zucca, with its spontaneity, its freshness and its

interesting, well balanced parts. Mana-Zucca played the piano part with her usual vigor and charm. Vladimir Graffman was heard also in two groups of violin solos. In the "Devil's Trill" (Tartini) and "Souvenir de Moscow" (Wieniawski) especially, he showed his superb technic. His tones were pure, and his playing smooth and colorful. He gave a beautifully poetic interpretation of Tchaikowsky's "Serenade Melancholique" and a fine performance of Paganini's D major concerto. As encores he played the "Kol Nidrei" (Bruch) and "Valse Bluettes" (Drigo-Auer). Diana Graffman was the accompanist.

#### Stanley to Sing to 10,000 Audiences

On Friday evening, October 7, Helen Stanley, soprano, will sing simultaneously to over 10,000 audiences. This seeming miracle will be accomplished by radiophone and will be the most notable exposition of this form of sound transmission ever accomplished in this country. The concert will be given at the Seventy-first Infantry Armory, New York, in conjunction with the Electrical Show and under the personal auspices of Charles D. Isaacson. Ships at sea, as well as the 10,000 stations on land, will hear Mme. Stanley's program. The official receiving station will be the Knabe-Ampico Studio, at which an audience of 500 will be assembled. Each of the other receiving stations will have audiences of ten invited guests, making a total of more than 100,000 listeners exclusive of the thousands who will be at the Armory. The concert is expected to be the beginning of a permanent radiophone installation for all large music halls and opera houses.

#### Carol Robinson's Activities

Carol Robinson was engaged in conducting classes, in coaching, and giving recitals in a College in San Antonio, Tex., during July. Then she went immediately to New York and Long Island to combine pleasure and work. As usual with this active young artist, the work has dominated, and she writes her manager, Louise Quealy, of her latest achievement.

Miss Robinson has just completed ten records for the beautiful reproducing instrument, the Artrio, which will be issued monthly, beginning in October. She writes that it is a marvelous instrument and she is very enthusiastic over the recordings she has heard and made.

#### Clement Scores Ovation in Quebec

A telegram to the MUSICAL COURIER from Quebec, dated October 3, states that Clement's opening concert there was a splendid success. The wire reads: "Clement concert tour opened here to-night, house being sold out many days ago. Clement walked on stage while entire house was singing 'La Marseillaise.' Clement's singing is more beautiful than ever. He has no superior. Besides repeating number he had to given eleven encores and meet ovation after ovation."

Mr. Clement is touring under the management of Louis H. Bourdon.

#### Eleanor Painter's Fine Record

Eleanor Painter, prima donna of "The Last Waltz," has not missed a single performance of that production since the beginning of its New York run on May 10, 1921. This includes matinees and evenings. Miss Painter has an unusually trying part in the arts of speaking, acting, dancing and singing. She formerly had the leading role in "Flordora," and left that light opera to appear in "The Last Waltz" without the interval of a single performance. She therefore has been appearing before the public constantly for the past two years.

#### George Hamlin Still at Lake Placid

George Hamlin, the well known concert tenor, can be reached at Lake Placid, N. Y., until November 1. After that date he will teach at his New York studios on Madison avenue.

#### Irene Welsh Scores in "Pagliacci"

Irene Welsh scored a success recently at the Academy of Music in Brooklyn as Nedda in Leoncavallo's "Pagliacci." She was well received because of her excellent portrayal of the role.

#### Cecil Arden to Sing in Pittsburgh

Cecil Arden has been engaged by the Pittsburgh Choral Society to appear with that organization on December 8.



*Frederick Hunter*  
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—The Baltimore Sun.

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## POLITICS EMBROIL FACTIONS IN THE MUSICAL LIFE OF PRAGUE

Nationalist Enthusiasts Hold German Opera House Forcibly and Courts Sustain Them in Possession—Conductor Sak Pays for Attack on Hostile Critic—Slezak Recital Interrupted by Nationalists—Schönberg's "Gurrelieder" a Success—A New Composer

Prague, September 5, 1921.—In no other city of the world is music so closely identified with politics as in Prague. Therefore the musical correspondent, desiring to record the most important events in a given period, sees himself obliged to dwell upon non-musical rather than musical considerations time and again. For there is no doubt that the most characteristic factor in the musical activity of this country is its strong nationalistic undercurrent. And far more important than the fact that Miss So-and-So sang well or Mr. This-and-That had an artistic success—to the outsider at any rate—are the acute symptoms of certain infantile diseases with which Czechoslovakia is still afflicted. The number of those who realize that, although art must be national, art cultivation can and ought to be international, is still very small, and generations will have to pass until musical art here is free from the oppressive atmosphere of a hypersensitive nationalism.

One of these musico-political affairs was the "occupation" of the German opera house by Czech legionaries last November, duly recorded in the MUSICAL COURIER, as also the curious opinion of the court of first instance that this was not a case of interference with property. Now the court of appeal has rejected the plea of Director Kramer, by means of judicial hair-splitting. The case has now become a political bone of contention of the first order; and it will be interesting to learn the outcome of negotiations between a newly-formed German theater committee and the government after the courts, the official protectors of property, have refused to see anything wrong with driving a theater manager out of his own house. In the meantime, of course, the "German Landestheater," as it is called in the books, cannot play up to its name.

### SLAPPED THE CRITIC'S FACE.

Another incident of this musico-political war concerns the conductor of the "Sak Philharmonic," Vladislav Sak, whose broadmindedness in nationalistic matters and whose energetic art progressivism has occasioned comment in these columns before. Sak, despite his Czech name, has not shunned German works, classic and modern, upon his programs, has invited German conductors and has himself gone to Berlin to conduct as guest. The attacks upon him by a certain Czech newspaper became so virulent that he decided to demand an explanation from the music critic responsible for the said scurrilities. Finding anything but satisfaction in the answer, Sak sought it in action and dealt the critic a slap in the face. He was promptly sued for assault and was made to pay a penalty which was even increased by the court of appeal.

Fisticuffs are certainly no argument for right, and Mr. Sak would have done better to consider whether this *ultimo ratio* of the insulted artist would not fan the flame of combat rather than extinguish it. Every honest artist is in the last analysis, a martyr to his convictions, and in order to play this role he must have the strength to suffer, too. But any observer of recent developments could have foreseen such an outcome. It will be interesting to watch what influence this incident will have upon the immediate future of our concert life.

### SLEZAK OMITS HIS MOTHER TONGUE.

Still another discord was thrown into the harmonious activity of our songbirds, the jovial Leo Slezak being the butt of this particular attack. Slezak, who had been invited by a local manager to give a recital before his South American tour, sang songs and arias in German and Italian. Suddenly, during the second half of his program, several patriotic fanatics excitedly demanded that he sing songs in Czech as well. Not being prepared for this, the artist could only promise to do so the next time, but the confusion lasted considerable time before the concert could proceed. The sensible majority, which had after all come and paid to hear music, finally got the upper hand and most enthusiastically listened to a number of Italian arias.

In the last affair of which we shall make mention the MUSICAL COURIER is distantly concerned, having printed, last fall, an interview with the opera singer, Mary Cavan, and her husband Ottokar Marak, of Prague, who have returned to America from here. In this interview Mme. Cavan stumbled over the obstacle, as it were, of her in-

exact knowledge of our local conditions. She treated your reporter to opinions that one can understand only when largely ascribed to "temperament." Now, when the couple once more set foot on Czechoslovak soil recently, their expressions called forth fresh comments from the nationalistic press, which were not exactly a favorable preliminary to their appearance in the concert hall.

Artists should steer clear of politics in general, but especially in a case like this, when the subject of discussion is a state which is just groping its way to inner-political consolidation. To speak of the domestic politics of the Czechoslovakian republic is a precarious undertaking unless you know conditions most thoroughly from the inside, and *faux pas* in the circumstances are the easiest things in the world. Therefore, "create, artist; don't talk!" as Schumann very wisely said.

### OPERATIC DOINGS.

With all the patriotism of our artistic nationalists, the Czech National Theater does not seem to fulfill its "national" mission as well as it might. The only two revivals

"May Peterson's flexible, expressive soprano voice, revealed in a variety of moods, imparted special import to the midwinter concert given by the Temple Chorus last evening."—*Seattle Post-Intelligencer*.



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which it has added since last winter to the "iron ration" of Dvorák and Smetana and the French and Italian "favorite" repertory are Gluck's "Iphigénie en Aulide" and Auber's "Fra Diavolo"—two not exactly national operas which, however, gave ample opportunity for the display of the rich artistic means of this opera house. The new era, under the management of Ostrcil, is looked to for a regeneration, and for the fulfillment of the noblest duty of the institution—to give the young native generation its say instead of relying on the hackneyed operatic literature of the past. The new German Theater, too, has added two revivals to its repertory—Richard Strauss' "Rosenkavalier" and Verdi's "Don Carlos."

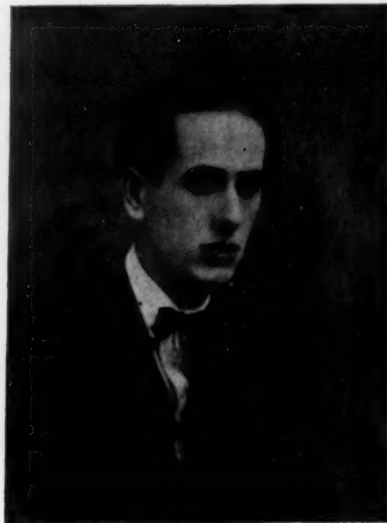
### SCHÖNBERG'S "GURRELIEDER."

Among recent concerts in Prague the double performance of Schönberg's "Gurrelieder" under Alexander von Zemlinsky is surely the most important. Over seven hundred people took part in the work. The orchestral part was played by the orchestra of the German Theater, augmented by a considerable number of members of the Czech National Theater, and the uncommonly difficult choral sections were sung by five of the best singing societies of Prague, assisted by the chorus of the theater.

The success of this effort was such that a repetition is planned for this autumn.

### ANNOUNCING A GENIUS.

It is also through Zemlinsky's merit that our musical public has become acquainted with the work of the young composer whose name should be remembered. It is Hans Krasa. He made his debut with some "Orchestral Grotesques," settings of four poems by Christian Morgenstern. These are not "orchestral songs" in the ordinary sense, being distinguished by a decidedly novel tone, which this gifted youth has found and applied with great skill. If one lays stress on the grotesque element in this music much becomes understandable that would otherwise cause dubious shaking of heads. The "new tone," however, has



HANS KRASA,

composer of the "Songs of the Gallows."

nothing to do with musical humor. It lies, so to speak, in the atmosphere and could only have been found by one who is young, for none of the others—the older ones—is free from "disabilities."

Not the humorous, but the grotesque, is the leit-motif. Grotesque is that which connects widely separated conceptions. In this joining of things diametrically opposed is the germ-cell which is the essential element. It is grotesque when the poet Morgenstern lets the thick end of a gallows rope sigh (achzen) like a mare that longs (lecht) for the nearest well. Grotesque, gruesomely grotesque, is the love song of a hanged man to Sophie, the hangman's daughter. With a certainty that arouses admiration, Hans Krasa has found the fitting measures for these poems, not thought out and finicky but fresh and spontaneous. Perhaps it is easier to find it than to maintain it, for the conciseness of the poet's thoughts give no opportunity whatsoever for broad musical expression.

Hence everything takes on the narrowest form; it is compressed music, which requires from the listener the ability to concentrate rapidly upon a mood and to break the contact as suddenly. It is important, however, to state that in spite of this aphoristic brevity Krasa's work is definitely thematic. But the treatment of these themes, however, has nothing in common with the usual workmanship. They experience no psychological changes, but from the first moment assume their clear-cut rigid form, defining in a flash a situation as definitely set. In the orchestra and in the vocal part the whole-tone scale plays an important part, and the augmented fourth, the "diabolus in musica" of the middle ages, is one of the common occurrences. The sensitiveness of Krasa's orchestration is most striking.

The "Gallows Songs" were sung by Max Klein, one of the most individual figures among our operatic artists. He threw all his knowledge and his fine vocal cultivation into the balance and sang the songs with an ease which let no one suspect that a bitter fight with the subject matter preceded the performance. Klein celebrates his greatest triumphs upon the concert stage, and this was artistically one of the weightiest.

DR. ERNST RYCHNOWSKY.

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## Critics, in Many Instances, Are Not Harsh

### Enough with Recitalists, Declares Bruno Huhn

No One Ought to Attempt a Recital Alone Unless He or She Is Fully Prepared, He States in Interview—The Study of Music Should Be a Compulsory Part of Every Child's Education

Thirty years identified with music in New York—and prominently identified as a teacher of singing, a conductor of choruses and as a composer—and never interviewed! Such a record is so extraordinary that it attracts one's attention immediately.

Bruno Huhn proved to be a delightfully genial gentleman with a ready wit and many interesting ideas which he presented in altogether novel fashion.

"I am a victim of habit," he said with a laugh, in answer to a query regarding his summer. "For years I have been going down to lovely old Easthampton, L. I., to spend the warm months, so naturally that was where I was to be found this year. It is a wonderfully interesting old place—really old, too, with the houses, many of them, much over a hundred years old. Part of the inn where I stay is over two hundred years old, and there is a quaint charm about it which is quite fascinating. Then, too, at Easthampton I am fortunate enough to have the use of a wonderful Elizabethan playhouse, situated in the spacious grounds of the Woodhouse estate. The music room is capable of seating three hundred guests, and there is a broad veranda beyond, which forms a valuable adjunct, when it comes to giving occasional musicales."

"And did you give many?"

PRAISE FOR A FELLOW TEACHER.

"Not many, but I did some teaching and coaching and I presented Mrs. James Ames, of Chicago. She is a pupil of Karleton Hackett there, and credits him with her entire musical education. Her voice production and musicianship are altogether admirable and she is a splendid example of Mr. Hackett's teaching."

"By the way, Mr. Huhn, with whom did you acquire your musical education?" the writer asked.

"Louis Alberti and Carl Muller were my instructors in harmony," he answered, "and I studied singing with that splendid vocal pedagogue, the late Mme. Anna Lankow."

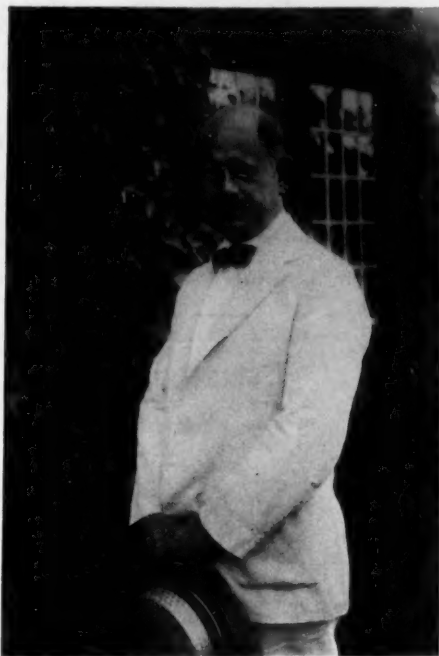
After conversing further on the subject of singing and singing teachers, Mr. Huhn stated that although he had spent ten wonderful weeks in Easthampton, he was very glad to get back to New York and resume his activities here.

THE NEW YORK BANKS' GLEE CLUB.

He then spoke at length concerning his work and about one of his pet interests, the New York Banks' Glee Club, a remarkably fine organization of over eighty men, recruited from the various banks of the metropolis. The club will give two concerts here this season in Carnegie Hall, one in January and the other in April. It was heard at the convention of the Bankers' Institute, which was held September 23 at the Hotel Pennsylvania.

"And how about your pupils? Will you present many of them in recital?"

"In the studios, yet; in public, no. I think that some of the spectacles to which we are treated every winter at numerous concert halls is appalling. Singers ought not to attempt to give recitals before they are really capable and



BRUNO HUHN.

outside of his vocal studio at East Hampton, L. I.

ready," and he spoke with a force which betokened firm conviction.

"Such things rarely if ever happen in Europe, where only artists who have proven their worth essay an entire recital program in the prominent halls of the large musical centers. Here conditions would appear to be reversed. Maggie Jones from Podunk and John Smith from Gopher Prairie come to New York, armed with the praises of their ad-

miring friends back home, take a few lessons, and decide to give a recital. The pitiful effrontery of it all! Perhaps it isn't all their fault; perhaps they have been flattered until they really believe themselves capable—but that simply goes to prove the truth of my contention—they are would-be artists only.

"THE CRITICS ARE TOO HARSH."

"And then people rave because the critics don't stay through an entire recital, and say 'harsh' things. In my opinion, the things they say are often not 'harsh' enough. And the worst of it all is that in nine cases out of ten, the one criticized does not believe what is said and feels that they have been very much mistreated.

"If they would only be content to let their artistic growth be steady, instead of trying to burst forth in this manner, the result would be much more lasting. Let them appear with others on programs at every opportunity they have, and then in course of time they may give their own New York recital in a way which will be a credit to themselves and a real aid in their artistic life, instead of the executioner it so often proves.

"Ah, well, we can't change human nature, I'm afraid," he continued with a little sigh.

"Cheer up," was the rejoinder. "I'm sure things are going to get better. They always do."

"You are right, but the real musical development lies with the coming generation. Here in New York, as in other cities where there is a large foreign born population, we are apt to forget that it is the foreigners to whom we are indebted for a great part of our music making. Not until the study of music is a compulsory part of every child's education, both in the home and in school, can we hope that music will eventually become a real part of our life throughout this wonderful country, and then only will we have a right to claim for our United States that it is genuinely music loving and really musical." H. R. F.

### Jaernefelt's Debut October 7

Maikki Jaernefelt, soprano, one of the best known prima donnas of the Scandinavian countries, will appear in her first song recital in New York Friday evening, October 7, at Aeolian Hall. She will give a varied program which will include a group by Selim Palmgren, famous Finnish composer, who has arranged a set of Finnish folk songs. A group of Indian songs by Lieurance will also be included, as well as compositions by Wagner, Caccini, Tosti, DeMeglio, Strauss, Schubert, Merikanto, Sibelius, Sinding and one from her own pen. Further interest is added to the event by the presence at the piano of Mr. Palmgren.

Mme. Jaernefelt will follow her New York engagement by a long tour of the United States, her first, independently and in conjunction with her famous fellow countryman, in a series of recitals.

### Harriet and Marie McConnell in Newark

Harriet and Marie McConnell, the well known artist pupils of Mrs. E. B. McConnell, appeared in Newark at the Riverside Theater in "Trills and Frills," the sketch in which they won so much fame last season.



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Yours very sincerely,

*John A. Lomack*

JMcC/J\*

# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN  
Director of Music in the Public Schools of New York City

## MAKING A COURSE OF STUDY

The Problems of the High School Music Teacher—Differences Between General and Special Education in Music

In most of the high school systems throughout the country music is an elective subject. Assembly singing has been the means by which the student body united in musical effort, and much has been accomplished, but the fact remains that the great majority of children in the high schools of this country do not take music. Public education must of necessity deal with the masses. Mass instruction in music was never designed to be that type of instruction which rightfully belongs to the individual pupil, but must make the strongest appeal in creating a desire to increase general appreciation.

What then shall we do to improve the present conditions which in reality stand as a bar to the general musical education of the masses? First, music, that is the singing part of it, should be required for the first two years of a four year course. Second, elective courses should be made sufficiently attractive to encourage pupils to register, and school boards should see to it that credit toward graduation for music study is placed on a par with other subjects.

### DIVISIONS OF THE SUBJECT.

In formulating the course of study for the general group three main points should be kept in mind: (a) the correct use of the singing and speaking voice, (b) theory of music in relation to sight singing, and (c) interpretation and appreciation of music.

Under heading (a) it is important that a certain amount of voice training must be given to all pupils. What then shall that training be?

Many experiments have been made and are still being made along the line of voice culture in high schools. It is a recognized fact that individual training is out of the question, and whatever is done must be accomplished by the class method. Generally the vocal teacher will heartily disapprove of such a compromise. But facts are facts, and the school teacher must face and solve the problem, which is threefold: (a) the unchanged voice, (b) the changing voice, (c) the changed voice.

Considering the fact that during high school age the pupil is vocally at the worst period of his career, the chorus singing results have been remarkable. The sensible pedagogue will realize that although mistakes are bound to creep in, and perhaps serious errors committed, the great amount of good which results, even from present methods, more than balances the evil, if evil it be.

It is not the purpose of this article to discuss the methods of teaching voice by the group system, but to make clear to

all interested that the high school music teacher must solve the problem in that way. Consequently, attention is paid to the fundamental principles of tone production and proper placement. A careful analysis of vowel and consonant sounds is made and applied directly to the singing of songs. No abstract study of voice development is made, but whenever vocal exercises are introduced the aim and purposes of such exercises are made clear to the pupils.

### THE THEORY OF MUSIC IN RELATION TO SIGHT SINGING.

In school systems where music (singing) is a required subject for the first two years, the study of theory is essential only in so far as it has a direct bearing on the study of singing. The theory, per se, rightfully belongs to the elective course. In order that pupils may intelligently read a musical score they must understand all musical symbols, terms and figures which have a direct bearing on the score. In former days considerable time was wasted in an attempt to teach theory by the use of written work. The popular opinion today concerning such procedure, except in elective classes, is that written work should be used only as an aid to concentration. The theory of music, as applied to sight singing, properly organized and taught is a very attractive subject to most pupils.

### INTERPRETATION AND APPRECIATION OF MUSIC.

Appreciation of music, probably the most intangible branch of school music, should rightfully be associated with interpretation in order to avoid the unnecessary wandering, so frequently a part of this subject. The difficulty of formulating a course in general appreciation is apparent. The great mass of students are not keenly interested in the archaic grouping of history of music and appreciation, but lean strongly to the popular, modern idea of appreciation through listening.

The elementary schools throughout the country are doing heroic work in this branch of musical development and by the time a pupil enters high school he should have a fairly general notion of what constitutes the best in music, but after all, only a general notion. What then should the high school do for the student who desires to continue? Perhaps the two general divisions of popular appreciation would be, first, a study of opera in the nineteenth and twentieth centuries, and second, a study of instrumental music for the same period, the latter, largely of course, in the field of orchestral music. The popular phonograph and the reproducing piano are capable substitutes for the real perform-

ance, and educators generally approve of their use in schools.

### WHAT TO EXPECT.

It must not be expected that the high school music course is going to correct all existing faults in musical education. It is designed as an aid to greater mental development, a means for broader culture, and an open sesame to greater educational accomplishments.

### Diller and Quaile in Larger Studios

Angela Diller and Elizabeth Quaile have taken larger studios at Fifty-nine East Seventy-fifth street, where they will continue to combine their work. They have had unique success in teaching together during the last twelve years. Their students are taught to realize that true musicianship can be gained only by complete correlation of theoretical and instrumental study; and that harmony, form, ear-training, etc., are not merely abstract subjects, but that they are necessary to the intelligent interpretation of even the simplest composition.

A well developed technic is essential to piano playing; but technic, no matter how perfect, does not insure musicianly performance, and must be combined with knowledge of the structure of music itself.

Both class instruction and private teaching are necessary to the student's best development. In the class, the student has an opportunity to observe the work of others, and to profit by the criticism given to their performances; while in the private lesson, his individual difficulties, technical or otherwise, can best be mastered.

Though it is desirable that work in the studios include lessons with both Miss Diller and Miss Quaile, this is not compulsory, and students may enroll for either theory or piano, if so desired.

Miss Diller and Miss Quaile are writing and editing a series of educational works. The volumes thus far published are: Diller-Quaile—First Solo Book for Piano, First Duet Book for Piano, Second Solo Book for Piano, Second Duet Book for Piano, Third Solo Book for Piano, Third Duet Book for Piano (in press), and "Tunes from Many Lands" and "When all the World was Young," piano solos and duets; Diller—First Theory Book; Diller-Page—Duets for Two Beginners (in press).

The work of normal students includes the study of these books, with suggestions as to their use as teaching material.

### Bocca-Fusco Scores in Opera

Francesco Bocca-Fusco has been highly praised in press notices from the South and the West for his interpretation of leading tenor roles. He seems to be especially successful in "Otello."

### Lucile Kellogg Programming Grainger's Songs

Lucile Kellogg, a young American dramatic soprano, will this season feature several songs of Percy Grainger, among them being "Willow Willow" and "Sprig of Thyme."

# SACRAMENT

## A Love Song

Poem by  
ELIZABETH  
JACOBI

Music by  
JAMES G.  
MACDERMID



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## MUSIC IN DULUTH, MINN., GAINS IN POPULARITY

Matinee Music Club Opens Twenty-second Season—Mrs. Richards' Fame Spreads—Gertrude Graves Opens Studio—Ted Shawn at Garrick Theater—Notes

Duluth, Minn., September 23, 1921.—With renewed energy and enthusiasm Duluth's musical clubs and organizations have turned attention to the formal opening of the musical season, an event which is gaining in popularity as the years advance, until the calendar holds many of the attractions receiving first place in the large centers in the East and Middle West.

The Matinee Musicale Society will open its twenty-second season with the President's Day Program October 4, when Vera Poppe, South African cellist, will be heard. The musicale, which presents each year three artists in evening concert, has announced Eva Gauthier, soprano, for the first of these, Friday evening, November 18. Olga Samaroff, pianist, will be presented January 10, in the second, and the final one will be given February 10, when the London String Orchestra will be introduced. In addition to these, two afternoon concerts will be given during the season, together with two morning meetings for active members and two afternoon receptions for associate members. The regular club programs are given bi-weekly, when local talent from the senior department appear. Officers of the club are: President, Mrs. Ernest Lachmund; first vice-president, Mrs. A. Miller McDougall; second vice-president, Mrs. E. J. Miller; treasurer, Gertrude Logan; secretary, Mrs. T. B. Silliman; musical director, Mrs. R. W. Hotchkiss, and corresponding secretary, Mrs. H. L. George. The board is constituted of twenty-four members. The total active and associate membership numbers 750 and effort is under way to increase that number to 1,000 during 1921-22.

### MRS. RICHARDS' FAME SPREADS.

Mrs. George S. Richards will present the Metropolitan Grand Opera Quartet in the New Armory October 7 as the first in the series of the All Star Course. Other attractions to be presented are: Josef and Rosina Lhevinne, pianists, November 15; Frieda Hempel Concert Company, December 2; Erika Morini, violinist, December 12; Galli-Curci, May 30. Mrs. Richards' connection with the development of music and musical activity in Duluth dates back many years. Before inaugurating the All Star Course she was for three years president of the Matinee Musicale and held the office of state president of the National Federation of Musical Clubs for two years. She is a member of the National Concert Managers' Association, and was made regional district manager at the meeting of that society held in Chicago in June. Associated with her in the capacity of secretary is Claire Ferris.

Not only has she become famous in Duluth as concert manager, but the surrounding country likewise has recognized Mrs. Richards' ability in this line, a fact evinced by the establishment of an extension department, which last year presented a course at Virginia, a small mining town just north of Duluth, at the invitation of the Kiwanis Club of that city. This year Mrs. Richards is presenting three attractions at Virginia. They are: Robin Hood Opera Company, Metropolitan Grand Opera Quartet and Frieda Hempel Concert Company. Although Virginia is a small town, it has given to the country one of the finest and best equipped auditoriums in the country, with a seating capacity of 1,500. The armory, where Duluth concerts are given, has a seating capacity of 3,000.

### GERTRUDE GRAVES OPENS VOCAL STUDIO.

A recent acquisition to Duluth musical circles is Gertrude Graves, who has just opened a studio for voice placement in the Temple Building. Not only is Miss Graves an instructor, but she is also a singer, having a charming soprano voice. After several years of concert work in the East and Canada, together with study with eminent instructors in New York, Miss Graves became instructor in Lawrence College Conservatory, Appleton, Wis. Her formal presentation to Duluth's music-loving population will be made in concert Monday evening, October 3. Also, she has been engaged as soloist in the First Methodist Church choir.

### TED SHAWN APPEARS AT GARRICK THEATER.

The first number in the International Celebrities Series, sponsored by Mrs. Stephen H. Jones, was presented at the New Garrick Theater, Friday evening, September 23, when Ted Shawn and company gave a brilliant performance. Other numbers on the course are the Metropolitan Grand Opera Star Dancers, the Adolph Bolm Ballet and the Little Symphony Orchestra. Among the artists that will appear are Lydia Lipkowska, Maier and Pattison, Bronislaw Huberman and Edward Johnson. Mrs. Jones is presenting a course at Virginia this year also, with indorsement of the Lions' Club of that city.

### NOTES.

The Duluth Council, Knights of Columbus, will present Edmund Burke, baritone, of the Royal Opera, Covent Gardens, London, in a concert at the Third Regiment Armory Sunday afternoon, October 16.

Carl Lachmund, manager of the Lachmund Paine School, Stanley Hall, New York City, in company with his daughter, Marjorie, has just completed a visit with his brother, Ernest Lachmund, of this city.

M. S. O'C.

### Stopak Recital, October 16

Josef Stopak, the violinist, who will be remembered from his successful debut at Carnegie Hall last season, is to give the first of his recitals this season at the same hall on Sunday afternoon, October 16. Mr. Stopak's name has been very closely linked with that of the great French master of the violin, Thibaud, with whom he studied for a number of years, and who was instrumental in bringing him out on the continent two years ago. Since then Mr. Stopak has forged ahead and met with success everywhere that he has played.



With beauty—voice and great ability

## Gentle puts the S&S in Seattle

SCOTTI OPERA TOUR—WEEK OF SEPTEMBER 12TH.

### TOSCA

La Tosca with two such consummate artists as Scotti and Gentle held two-fold interest, and the anticipation of the great throng was happily realized. Alice Gentle has never sung better, never has her beautiful vocalism been more productive of thrills. She is a superior artist.—*Seattle Daily Times*.

The ripened vocal artistry of Alice Gentle, who is rapidly winning recognition as one of the very greatest of singing actresses, electrified a capacity audience. There is a new freedom and spontaneity in her style which, coupled with the silken smoothness of her tone production and her innate histrionic instinct, makes her, in my candid judgment at least, a dramatic mezzo-soprano of the very first rank.—*Seattle Post-Intelligencer*.

### CARMEN

Alice Gentle yesterday, on very short notice, substituted for Geraldine Farrar in Carmen. To sing Tosca one night and follow it with Carmen the next afternoon and do both as magnificently as Miss Gentle did, is an achievement for any artist, and Miss Gentle well deserved the ovation bestowed upon her.—*Seattle Daily Times*.

An audience that filled the theatre attested the prima donna's popularity and was instantly responsive to the appeal of her magnetic person. Before singing a note she was given an ovation and as the opera progressed the throng's enthusiasm seemed to grow.—*Seattle Post-Intelligencer*.

### LA NAVARRAISE

In La Navarraise Gentle surpassed her previous notable achievements of the week and was nothing short of a sensation. The beauty and power of Miss Gentle's voice and the tragic eloquence of her acting electrified her audience and revealed her an artist of the first rank.—*Seattle Daily Times*.

Transcontinental Concert Tour Now Booking—November to March

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## CINCINNATI ORCHESTRA'S BOARD OF DIRECTORS TO MEET TO CONSIDER A SUCCESSOR TO YSAYE

Although the Extended Contract of the Famous Violinist-Conductor Does Not Expire for Two Years More, Ysaye Has Asked to Be Released at That Time to Accept an Important Offer from the Queen of Belgium—This Season to Be the Best in Years, According to Predictions—Concerts Begin on November 20—Other Musical Events—Caruso Memorial Concert October 15

Cincinnati, Ohio, October 1, 1921.—Within a few weeks Eugene Ysaye, the noted conductor of the Cincinnati Symphony Orchestra, will be in Cincinnati after his summer vacation spent in Belgium, his native home. Much comment and interest have been aroused of late pertaining to his connection with the orchestra after the close of the coming season. Mr. Ysaye came to Cincinnati in 1918 to become director of the orchestra, at that time taking a two year contract. This contract contained a provision to the effect that it could be extended for an additional two years upon mutual agreement. When the two years expired Mr. Ysaye accepted an additional contract extending to May, 1922, but at that time expressed a wish to be released at the expiration of the four year term, so that he could accept an important offer from the Queen of Belgium. In this new position he would be enabled to devote more time to composition and to other matters in a musical way in his native land.

In view of this matter the question of a possible successor to conduct the orchestra has not as yet been given very much consideration. It is likely that nothing definite will be done in this way until later in the season. There will be a meeting of the board of directors early in October, at which time the matter will very likely be discussed to some extent.

The coming season for the Symphony Orchestra as well as for many other musical events here promises to be in keeping with the notable record set for this city in the past year or so. There are to be a number of noted artists heard here, aside from the concerts to be given by the Symphony Orchestra, and the latter include a number of widely known musical celebrities. Just how the public is showing an interest in these events can be noted by the number who have thus far obtained season tickets for both the symphony and the popular concerts. The name and fame of the orchestra is spreading, and the coming season promises to eclipse past efforts in the matter of giving the people of this section some notable musical treats.

There will be ten popular concerts, beginning on November 20, and the symphony concerts will be inaugurated on October 21 and 22. Rehearsals of the orchestra will begin October 9, and while most of the former members will be with the organization this season there will be a number of new musicians added to the list.

The auction sale for choice seats for the symphony concerts will take place in the ballroom of the Hotel Sinton on October 10 and 11.

An innovation will be made this season in the various concerts to be played by the orchestra, one of which will be

to give the Young People's concerts early in the season, which has never been done in the past. There will be four of these concerts during the season, the first of which will be October 25, the others following on November 29, January 10 and February 21. There will also be a special concert on December 27, when Vincent d'Indy, the great French conductor and composer, will conduct the orchestra. On this occasion the program will be made up of his own music and that of other French composers.

Other notable musical events that have been planned for the season are: Sousa and his band, October 25; Mme. Alda and Cassini, November 1; John McCormack, November 17; Lucrezia Bori and Salvi, the harpist, November 30. The Flonzaley Quartet will be heard here in December in a chamber music concert at the College of Music. Rachmaninoff will be heard on January 30; Jascha Heifetz, in a violin recital on February 22; Fritz Kreisler on March 21. There is a tentative engagement for Maria Ivogün, the phenomenal coloratura soprano, and the Chicago Opera Association, to appear in March or April. There will also be concerts by the Orpheus Club on December 1, February 16 and April 20.

The first big concert of the season will be held on October 15, which will be devoted to the late Caruso and will be called "A Tribute to Caruso." It will be given at Emery Auditorium, and will include features generally absent from a formal program, the idea being to show the citizens of this city the man as well as the artist. The concert will be under the direction of Pier Adolfo Tirindelli, who was a personal friend of the great tenor.

Grace G. Gardner resumed her vocal teaching on September 26 in her studios at the Burnet House. She has a number of students enrolled, some of which are from out of town sections.

The first recital of the season at the Cincinnati Conservatory of Music was given September 24 for the new student body. Jean Verd, pianist and Andre de Ribaupierre, violinist, were the soloists. A number of classics were played.

Edward Smith, tenor, a pupil of John A. Hoffmann at the Cincinnati Conservatory of Music, has taken charge of the voice department of the Meridian School of Music, Meridian, Miss. He is also filling a number of concert engagements in the South.

Rehearsals by the college choir of the College of Music have begun and Prower Symons, the new director, has gotten down to hard and careful work.

Lillian Aldrich Thayer has become identified with the

Cincinnati Conservatory of Music, but will also maintain private studios in Oxford, Ohio, as in the past. She will spend two days each week in the latter place. W.W.

### Reed Millers End Summer Teaching Session

Back from Lake George, N. Y., have come Reed Miller and Nevada Van der Veer, filled with enthusiasm over the success of their summer teaching session there. Their efforts attracted a considerable colony of music students who plan to return next season. Mr. Miller is responsible for the following statement:

"Our colony of vocal students—the first year, the house, the place, the association—a success! and quite the biggest and most interesting event that has ever come into our lives; we love it, and everybody else did. Teaching and guiding students every day, watching their progress and enthusiasm, has quite filled and thrilled Mrs. Miller and me with pride and satisfaction. We have bought this wonderful home at Bolton Landing, and we are having it remodeled into an ideal place for teaching and study. We can scarcely wait until next summer to go on with our project. Our course we will begin in July, and already we have applications from many of the pupils who attended this year, and also many new ones."

Incidentally, the concert activities of the Reed Millers this fall are on an extended scale. They will leave New York in October, appearing on a solidly booked tour through the States of Texas, Arizona, Oklahoma, Kansas and Nebraska. They will resume their winter teaching about December 1.

### Mildred Bryars for Maine Festivals

William R. Chapman, director of the Maine Festivals, has engaged Mildred Bryars, contralto, to sing the part of Anneris in "Aida" at the Bangor Festival, October 7, and the Portland Festival October 11. It is interesting to note that Mildred Bryars follows in the footsteps of the late Mildred Potter, who appeared at the festivals exactly ten years ago and who was also under the management of Walter Anderson.

### McCormack's First Recital Here, October 16

At his first New York concert of the season, which will be given at the Hippodrome on Sunday night, October 16, John McCormack will introduce two Italian songs by Jacopo Peri (1600) and Antonios Caldara (1670), which he discovered during a visit to Genoa last winter. These songs are typical of the old Italian school and, as far as can be ascertained, have not been heard in this country.

### Percy Rector Stephens Married

Percy Rector Stephens, the voice teacher, was married on September 14 to Jeannette Vreeland, daughter of Mr. and Mrs. Baxter Vreeland of Denver, Colo. The wedding took place at the home of Mr. Stephen's sister, Mrs. E. P. Warner, of Rogers Park, Ill.

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## R. E. JOHNSTON'S

### Attractions for the Coming Season

- TITTA RUFFO** . . . The World's Greatest Baritone.  
Concerts—October 1st to November 18th.  
With Metropolitan Opera Company—November 20th to February 3rd.  
Concerts—February 5th to April 10th.
- ROSA RAISA** . . . Dramatic Soprano.  
**GIACOMO RIMINI** . . . Baritone.  
With Chicago Opera Company—November 18th to January 28th.  
Concerts—January 30th to April 15th.
- ANNA FITZIU** . . . Lyric Soprano.  
Guest Artist with San Carlo Grand Opera Company—October, November, December, February, April.  
Concerts exclusively—January, March, May.
- CYRENA VAN GORDON** . . . Leading Contralto of Chicago Opera Company.  
Concerts—October 1st to November 15th.  
Opera—November 18th to February 28th.  
Concerts—March 1st to June 15th.
- EVELYN SCOTNEY** . . . Coloratura Soprano.  
Concert tour completely booked from October 1st to December 15th. Now only available for concerts from January 1st to June 1st.
- JOSEPH HISLOP** . . . Scottish Tenor.  
With Scotti Grand Opera Company—September 1st to November 12th.  
Concerts—November 14th to June 1st.
- EDWARD LANKOW** . . . Basso of the Chicago Opera Company.  
Concerts—October 1st to November 16th.  
Opera—November 18th to February 28th.  
Concerts March 1st to May 15th.
- ARTHUR RUBINSTEIN** . . . Celebrated Polish Pianist. (October 1st to January 15th.)
- RAOUL VIDAS** . . . French Violinist.
- ERWIN NYIREGYHAZI** . . . Hungarian Pianist.
- PAUL RYMAN** . . . American Tenor.
- CLARA DEEKS** . . . Lyric Soprano.
- RUDOLPH BOCHCO** . . . Russian Violinist.
- MARIE SAVILLE** . . . Lyric-Soprano
- DELPHINE MARCH** . . . Contralto (Oratorios).

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Korb as Olympia  
("Tales of Hoffman")



Welsh as Butterfly  
("Madama Butterfly")



Gates as Nedda  
("Pagliacci")

Complaint has been loud and persistent that singers trained in operatic roles in America had no chance to appear in them. This was doubtless the case once upon a time, but is so no longer, and this partly because the Milton Aborn School gives American singers opportunity to appear on the stage, in costume, in high class productions, for such facilities are provided both at the school and elsewhere under this management. Instruction in operatic roles, followed by experience, are both provided through the Aborn plan. Last season fifteen grand opera productions were given in different boroughs of Greater New York, they being "Hänsel and Gretel," "Martha," "Bohemian Girl," "Cavalleria Rusticana," "Pagliacci," "Tales of Hoffman," "Madame Butterfly," "Aida," "La Bohème," "Carmen," "Faust," "Mikado," "Rigoletto," and "Lucia." During New York's big Music Week the Aborn school contributed as its offering a grand opera every night, "Faust" and "Pagliacci" being performed with a different cast nightly. During the past summer members of the San Carlo and Chicago Opera companies have been coaching and reviewing their roles at the Aborn institution previous to appearing in them, and it is well known that many students from the "Aborn Miniature" have gone straight to the Metropolitan and San Carlo Opera companies as regular members. A new department, as it may be termed, is the sending out of many students in the Chautauqua and Lyceum courses in operatic productions. Mr. Aborn realizes the immense educational advantage accruing to the students through such avenues, and as promoter and educator has seized on such openings to give this special clientele opportunity to hear both grand and light operas. Last season was the first development of this practical idea, and Mr. Aborn plans to follow it up along more extensive lines this

season. Two companies are already engaged giving "Faust" and "Rigoletto" this autumn, each having a twenty weeks' run through the New England States, and since taking this



Barkley as Gretel  
("Hänsel & Gretel")



Tewksbury as Hansel  
("Hänsel & Gretel")

up many inquiries have poured in from all over the country, some coming even from northern Canada. Be it understood that Aborn Opera student performances are, however,

quite professional; a great many professionals "try out" their roles in the Aborn connections and affiliations before going on regular engagements. Prepared with precision, with every detail included, including costumes, stage, lights, full cast, etc., these performances are highly enjoyable, the aim being to make them so unusual in perfection of detail, so elaborate that they are immediately available for Broadway production.

Another recent development is what may be termed "Community Opera," where an opera may be given in a city with local talent entirely, or with previous preparation of the choruses, and with Aborn School students in the principal roles, or in as many roles as desired. This has developed in important fashion. Syracuse, for instance, had Mr. Aborn there as guest director for "Robin Hood" last year, and this year plans to give two operas, the first being Victor Herbert's "The Fortune Teller," with Mr. Aborn as director. Community opera has also extended to universities and colleges, which thus find outlet for their local talent. Several of them have arranged for such performances under Mr. Aborn in connection with their fall and spring terms, and others plan for outdoor performances next summer.

Milton Aborn has issued a unique folder, eight by eleven inches, with the title "The Milton Aborn Operatic Companies," containing photographs of sixteen artist pupils in costume, representing as many operas; eight ensemble stage groups from various grand operas, a view of the "Aborn Miniature," and a likeness of his own striking features, so full of idealism, restrained vigor and artistic expression. No man in America has had greater opportunity to witness and aid the development of serious opera, and any history of opera in America must include Milton Aborn.



Bullard as Aida  
("Aida")



Hierapolis as Escamillo  
("Carmen")



Norton as Mimi  
("La Bohème")



Shimozumi as Yum Yum  
("Mikado")



Sisson as Nanki Poo  
("Mikado")



Parker as Marguerite  
("Faust")



Smith as Siebel  
("Faust")

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Our students appeared publicly in the different boroughs of New York City in fifteen grand operas, as well as a number of light operas, this past year, under the direction of Mr. Aborn.

### ENTRANCE

The school is in continuous session. All work being private, students may enter at any time. Early enrollment advisable. Catalogues giving full information will be sent upon request.

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## GREAT THINGS ARE EXPECTED IN KALAMAZOO THIS SEASON

Many Prominent Artists Are Already Engaged—New Symphony Orchestra Being Formed—Activities of the Various Musical Societies

Kalamazoo, Mich., August 17, 1921.—Deep interest has been displayed in the preliminary announcement of the Kalamazoo Choral Union of the concert schedule being arranged for the 1921-22 season. Lucriza Bori will open the Choral Union concert course in November, and the other artists now under contract for later appearances are Jascha Heifetz, returning for his second visit to Kalamazoo, and Leopold Godowsky, pianist.

Harper C. Mabce, head of the music department of the Western State Normal College, will again direct the rehearsals of the Kalamazoo Choral Union. The membership is expected to exceed last year's splendid organization of approximately three hundred voices. It has become one of the city's musical traditions to observe the Yuletide season with a Christmas festival. The Choral Union chorus presents "The Messiah" or other appropriate oratorios, with the assistance of local soloists and orchestra. In this connection it is interesting to note that a new symphony orchestra is being formed in the city, which will undoubtedly contribute the orchestra music for the Christmas festival this year.

Another outstanding musical event annually supported by the Choral Union is the May Festival, which this year is expected to outrank the successes of previous years. Although it is not definitely known that the Chicago Symphony Orchestra will be secured for the festival, the management feels reasonably certain that these musicians will return for their fourth annual engagement here. Metropolitan Opera stars, the Choral Union chorus, and the Children's Chorus of about two hundred and fifty voices will provide the three concerts of the festival with the symphony orchestra.

The Kalamazoo Musical Society opened its annual program with a very enjoyable recital by Jurien Thayer, one of the two artists secured for the series of programs. The other monthly recitals are given by local musicians, with a definite plan worked out for systematic study. The membership requirement is an active interest in music, and the privileges of the organization are available for only a nominal subscription fee. Much benefit is gained from the regular meetings of the society, and in addition to these many of the members are active participants in the work of a number of subsidiary organizations fostered by the Kalamazoo Musical Society.

A Music Study Club, for the benefit of students and others who desire to concentrate upon program preparation and special study of great composers, is being reorganized this year with plans for weekly meetings.

The Professional Musicians' Club, composed of professional players, teachers and others whose musical activity entitles them to membership, has made its influence count

for much in the advancement of the community's musical opportunities.

The Morning Musical Society meets each Thursday forenoon at the homes of members, and has afforded many delightful programs.

A new department of the Kalamazoo Musical Society will be known as the altruistic department, and has for its purpose the provision of good music for the hospitals, nurses, schools, clubs, and other organizations throughout the city. It is expected that this branch will prove of valuable service.

With a nucleus of exceptionally good talent, a small orchestra is being organized under the auspices of the Musical Society, and it is expected that the instrumentation will gradually develop into a symphony orchestra.

The president of the Musical Society, Mrs. H. M. Snow, others officers and directors are to be congratulated upon the worthy and practical work done during the past year. As a recognition of unusual activity, the society has been placed at the head of the district by the State Federation of Music Clubs and has been given charge of club extension work in this section of the State.

Great interest is already being manifested in the convention of the State Federation of Music Clubs in Kalamazoo, to be held next spring. One of the recitals, a feature of this session, will include the prize compositions recognized at the national meeting at Davenport. Lloyd Loar, winner of the cello prize composition, is a popular local musician.

M. J. R.

### Alfred J. Swan with U. of Va.

Charlottesville, Va., September 22, 1921.—The teaching staff of the recently established school of music at the University of Virginia has been augmented by the appointment of Alfred J. Swan, of New York, as assistant professor of music under Arthur Fickenscher, head of the department.

Mr. Swan studied under Leopold Lange, a pupil of Auer; A. J. Slocumbe, one of the best known English violin teachers, and V. G. Karatugin, the critic and editor of Moussorgsky's work. He was also a student at the Petrograd Conservatory. Mr. Swan's own compositions include a violin sonata, which was performed at the Musical Contemporary's concerts at Petrograd, and a number of songs and piano pieces, including two songs to words by John Massfield.

Mr. Swan has done considerable work in the organization and training of children's choruses in Russia and in New York City, having been connected with the East Side Music School in this city. He has conducted lecture courses in the Russian Collegiate Institute in New York and at Toynbee Hall, London.

L. B.

### Telmanyi to Arrive Soon

Telmanyi, whose arrival in New York is anxiously awaited, will start immediately for a tour in the Eastern cities before playing in New York.

His first New York recital is scheduled for October 20. Sandor Vas, Budapest pianist, will accompany Mr. Telmanyi on his tour and may later on be heard individually.

### Columbia Institute of Arts and Sciences' Plans

French, German and Italian operas, Czech-Slovak, Polish, Russian and Japanese folk songs and American cowboy songs are included in the programs of concerts and recitals to be presented by the Columbia Institute of Arts and Sciences during the coming year.

The first recital of foreign music will be a concert of Polish music by Polish artists to be held on December 13. Marie Bashian will give a costume recital of folk songs on January 20, and an evening of interpretations in costume, with musical accompaniment, will be presented on January 30 by Dagmar Perkins. Mary Stevenson Callcott will give a recital of cowboy songs on February 1.

Czecho-Slovak artists will give a concert of Czecho-Slovak music on February 23. Other recitals of foreign music will be on April 19, when Mr. and Mrs. Michitaro Ongawa will present Japanese legends, music and folk dances, and on January 6 and 27, when two lecture-recitals on Russian music will be given by Dr. Alexis Kall.

Four operagoes will be given on November 14, when "Lohengrin" will be presented; December 6, "La Navarraise" and "Pagliacci"; January 10, "Otello," and February 7, "The Snow Maiden."

An evening of ballads has been arranged for March 30. The Institute's first concert will be held on October 20. A large number of concerts, including quartets, jubilee singers, chamber music, song and violin recitals, are also on the ninth annual program of the Institute, which has just been issued.

### Roderick White to Tour with Destinn

Roderick White, violinist, has been engaged as assisting artist for the tours of Emmy Destinn, dramatic soprano, who will open her season in Carnegie Hall on October 28 and continue to the West Coast, where she spends the entire month of December and the first half of January, returning by way of the South. Mr. White will fill a few individual engagements before the opening of the Destinn tour, and has the liberty of about ten days for independent work while on the coast and an equal period during the Southern tour. His New York recitals, scheduled for October and February will be carried out as planned, and he will continue under the management of Evelyn Hopper.

### Stefano de Stefano Sails for Europe

On Tuesday afternoon, September 27, the well-known harpist, Stefano de Stefano, sailed on the S. S. Kroonland for France, where he will give recitals. From there he will go to Switzerland, where he has also been engaged for a number of appearances. He is the soloist at Grace Church, New York, and during his absence no other harpist will be engaged until his return, which proves how much Mr. Stefano's work is appreciated.

### Grace Farrington Homsted Resumes Teaching

Grace Farrington Homsted, teacher of singing, reopened her vocal studio at the Sherman Square Hotel in New York on September 15.

## POPULAR BALLAD SUCCESSES SUITABLE FOR ANY PROGRAM

### THE WORLD IS WAITING FOR THE SUNRISE

By Lockhart-Seitz

#### I'D BUILD A WORLD IN THE HEART OF A ROSE

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By Max Darewski

#### SOMETIMES IN MY DREAMS

By Guy D'Hardelot

#### AH! THOUGH THE SILVER MOON WERE MINE

By Hermann Lohr

#### JUST A LITTLE HOUSE OF LOVE

By Haydn Wood

#### SMILE THROUGH YOUR TEARS

By Bernard Hamblen

### WELL KNOWN BALLAD SUCCESSES FOR SINGER AND TEACHER

#### SOPRANO

Because I Love You Dear.....Forster  
Blackbird, The.....Elliott  
Blessing.....Del Riego  
Butterfly.....Wood  
Golden Dancing Days.....Coningsby Clarke  
Heap of Rose-Leaves, A.....Willeby  
If Love Had Wings.....Lohr  
Leafland Lullaby, A.....Wood  
Silver Lamps, The.....Phillips  
Song of the Soul.....Brell  
Woodland Bouquet, A.....Liddle  
You and I and the Moon.....Phillips

#### MEZZO-SOPRANO

All I Ask of Life.....D'Hardelot  
Cheer Up, Do!.....Coverley  
Coolan Dhu.....Leoni  
Dawn, The.....D'Hardelot  
Good Morning, Brother Sunshine!.....Lehmann  
I Dream of a Garden of Sunshine.....Lohr  
It is Only a Tiny Garden.....Wood  
Little Rose Among the Roses.....Clarke  
Mifanwy.....Forster  
My Message.....D'Hardelot  
Roses of Forgiveness.....D'Hardelot  
Some Other Day.....Del Riego

#### CONTRALTO

Beloved, It is Morn.....Aylward  
Dear Faded Rose.....Forster  
Four Ducks on a Pond.....Needham  
Heatherland.....Dumayne  
I Long for You.....Loughborough  
Little House of Blessing.....Lohr  
Midsommer Madness.....Aylward  
Night Nursery, The.....D'Hardelot  
Rose in the Bud.....Forster  
Soul of Mine.....Barnes  
Thy Hand in Mine.....Johnson  
When I Was Young.....D'Hardelot

#### TENOR

Fairy Tales of Ireland, The.....Coates  
Fleurette, I Shall Never Forget.....Wood  
Golden Stars That Shone in Lombardy.....Lohr  
Little Corner of Your Heart.....Lohr  
Little Girl Next Door, The.....Lohr  
Little Mother at Home.....Wood  
Love's Garden of Roses.....Hamblen  
Road That Brought You to Me, The.....Russell  
Stolen Pearl, A.....Forster  
Wonderful World of Romance.....Wood  
You in a Gondola.....Clarke

#### BARITONE

Because.....D'Hardelot  
Blind Ploughman, The.....Clarke  
Homing.....Del Riego  
In Summertime on Bredon.....Peel  
House of Memories, The.....Aylward  
Mate O'Mine.....Elliott  
Mother O'Mine.....Lohr  
Rose of My Heart.....Trent  
Sound of the Irish Bells, The.....O'Hara  
There is No Death.....Silesu  
Under the May Moon.....Lohr  
Where My Caravan Has Rested.....Lohr

#### BASS

Drummer Boy, The.....German  
Floral Dance, The.....Moss  
Gunner, The.....Wood  
Lighterman Tom.....Squire  
Reaping.....Clarke  
Rest Thee, Sad Heart.....Del Riego  
Ringers, The.....Aylward  
Song of the Bow.....Lohr  
Song of the Waggoner, The.....Brevillo-Smith  
Three for Jack.....Squire  
Wolfgoat, The Bowman.....Nelson  
Young Tom O'Devon.....Russell

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## A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below.

The questions were as follows:

### QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?
2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?
3. Will a general education aid a musician to be a better musician?
4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

### JULIA CLAUSSEN

1. I believe the ages mentioned above are very essential to a music student who wants to acquire a virtuoso technic, and that very few would in acquiring it after twenty-one (with the exception, of course, of vocal students).



2. If the child has the gift it will compel him to, and he will find the time for proper study of music.

3. Most decidedly, yes.

4. Yes. Eventually yes; but I believe some students may become good players, others good teachers. Of course a teacher should be able to play, but I do not think it necessary that he should be a virtuoso. I believe this distinction should be considered in the course of education to be pursued by the student during the latter period of his studying.

### THELMA GIVEN

1. I have found that if one wishes to acquire a virtuoso technic it is necessary to begin at the earliest possible age (five or six years) to procure the best results. The ages between thirteen and seventeen are very essential, of course, to the music student. In my opinion it would be very difficult to acquire a virtuoso technic after twenty-one, unless, of course, one possessed phenomenal natural talent.

2. I do not think any child wishing to become an artist should occupy himself with long hours at school. Private tutoring would be wisest, provided the parents can afford it, or, if not, a compromise could be effected whereby music students could have a special course, going to school for certain hours every day.



3. If the general education of the artist has been neglected it will become more and more apparent as time goes on, not only to all people coming in contact with the artist, but also should be most embarrassing to the artist as well. A good education will be a great help to all musicians not only for their own personal satisfaction, but will also give them a broader outlook on things in general, which certainly will affect their work as well.

4. I think a distinction should be made between player and teacher provided the music student makes up his mind to become a teacher and not a player in the beginning. So few, however, realize that they are not fitted for the concert stage, spending all their time, energy and money to no avail, when all the time they may possess the rarest gifts as teachers. I believe that music students should aspire to become players in the beginning, and go as far in their studies as possible, and if they later find that their talent lies in teaching it will help them to be all the more successful in their work. Many fine concert artists cannot

impart knowledge to others, just as many splendid teachers might not be so successful on the concert stage. It is a special gift in both cases. However, there are rare exceptions, as in the case of Professor Auer, whose genius as a teacher and virtuoso have never been surpassed. A special course for those who have decided to become teachers would be most beneficial.

### Schoen-René American Pupils Engaged in Germany

It is said that the first American singers to be engaged in Germany since the war came from the studios of Mme. Schoen-René. They attended this well known teacher's master classes in New York last season and also those in Berlin during the summer, and are as follows: Inez Chandler, lyric soprano, for Hannover-Göttingen; Stella Seligmann Bouard, contralto, for the Twin City opera houses, Barmen-Elberfeld; Bennet Challisast, baritone, at the opera in Breslau; Robert Parker, heroic baritone, singing in guest performances in Germany as Wotan, Hagen, Hans Sachs, etc. Other engagements were to be settled before Mme. Schoen René left for New York on October 1. She will open her master classes in that city on October 15 at the Metropolitan Opera House building.

### Cherubino Raffaelli in New Studio

Cherubino Raffaelli, Italian vocal teacher, also piano instructor and conductor, from the Royal Conservatory, Florence, Italy, has found his studios at 803 Lexington Avenue, which he has occupied for several years, inadequate to accommodate his large and growing classes. He has therefore found it necessary to move to larger quarters. His present studio is situated at 602 West 137th street, where Mr. Raffaelli has resumed activities with an enrollment far in excess of any previous season. He intends to present several of his artists and advanced pupils in concert during the winter.

### Strauss' Opening Program

Richard Strauss' first concert on his forthcoming American tour will take place at Carnegie Hall on the evening of October 31. On this occasion Dr. Strauss will lead a specially selected symphony orchestra in a program consisting of "Also Sprach Zarathustra," "Till Eulenspiegel" and the "Sinfonia Domestica." The "Sinfonia Domestica," it will be remembered, had its first performance anywhere in America on Dr. Strauss' previous visit in 1904.

### Anna Case Recital, October 19

Anna Case, the well-known American soprano, will give a song recital at Carnegie Hall on Wednesday evening, October 19. Miss Case has chosen for this occasion a most interesting group of songs. Among the composers on her program are Laws, Bahrt, Bach, Stradella, Scardatti, Nerini, Debussy, Moret, Schubert, Strauss, Chamade and also two Swedish songs of the fifteenth century.

It was Emerson who aptly wrote of "painting the lightning with charcoal" when the poverty of words halted his pen in describing the power of a certain force.



The phrase is equally apt in describing the tremendous brilliancy and technical finish of

## JOSEF LHEVINNE

of whom Pitts Sanborn said: "Josef Lhevinne gave another display of transcendent technic—a technic probably unequalled among living pianists, if indeed, it was ever equalled by the mighty dead."

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## Nellie Kouns Married

The announcement has just been made that Nellie Kouns, the concert soprano, was married to Sherman Culver Amsden, of Chicago, on September 10. In order to escape the more public wedding which her family had planned for her,



Lumiere Photo

NELLIE KOUNS,  
Soprano.

Miss Kouns and her sister, Sara, went to Buffalo where the ceremony was quietly performed in St. Paul's Episcopal Church. Afterward the bride and groom spent a brief honeymoon motoring in Canada.

The Misses Kouns, who are daughters of the late Charles W. Kouns, former general manager of the Santa Fe Railroad, after several years of study abroad, made their debut in joint recital in Chicago. The beauty and similarity of their voices and the high degree of perfection attained in their ensemble singing, made them immediate favorites and they were at once offered a headline position in vaudeville. They were first heard at the Palace Theater, New York, a few seasons back, and won such favor that their original booking of one week was tripled and they returned several times afterward. They have also sung extensively in London and Paris, having filled two extended engagements at the London Coliseum. Of late they have been devoting their time entirely to concert work, their last appearance in New York being a recital in Town Hall late last spring. Miss Kouns will in nowise allow her marriage to interfere with her career and she and her sister will fill all the engagements booked for them the coming season. Mr. Amsden makes his home in Chicago, where he is advertising manager for J. W. Ball & Co.

## Interest Centers in Cameron McLean Recital

Much interest centers in the Aeolian Hall recital to be given on Saturday afternoon, October 29, by the Scottish baritone, Cameron McLean, who will have Mabel Howe Mable at the piano. To begin with, Mr. McLean won the gold medal offered in 1909 at the national competition in Edinburgh, in which singers from all over England, Ireland and Scotland competed. Eight years ago he came to America and taught for three years in Southern College, Fla., then going to Akron, Ohio, where he remained for some time. At present he is connected with the Detroit Conservatory. While Mr. McLean was in Akron, he met the late Evan Williams, who became greatly interested in him. According to the baritone, he would have come to New York sooner than he did had Williams lived.

One of the finest tributes to Mr. McLean's art was a review of his concert in Binghamton, N. Y., on August 1, which appeared in the Morning Sun and was written by

Mary Brecht Pulver, the well known writer, whose stories have appeared in numerous magazines. In part she said:

"There is an old French proverb that 'not until music crosses your door sill is your rooftop blessed.' When, a few nights ago, Cameron McLean, 'the Scottish Baritone,' standing by my piano, sang the opening phrase of Kennedy Russell's 'Vale,' any previous doubt as to the artistic blessedness of our domicile was forever dispelled.

For here was an artist speaking with the authentic voice of genuine accomplishment. Offering the two great fundamentals of a perfect performance in any field of art—a faultless and therefore unobtrusive technique and the rich emotional fire without which no creative worker can rise to distinction above his fellows.

"Poured velvet" was the comparison that occurred as he uttered his lyrical sympathetic middle tones but the delicate beauty of his pianissimo and the robust dramatic power of his full voice in aria called equally for figures for comparison. These impressions have remained through intervals of hearing him in practice and again last evening, when he sang a varied program of numbers in the home of Mr. and Mrs. Eliot Spalding.

From the hundred or more guests who sat about informally listening to the music the little appreciative silence that preceded the applause for his renditions was convincing proof of Mr. McLean's power to offer us sheer emotional beauty.

It is here that he so clearly excels. With his effortless tone placing, his remarkably clear diction, he makes a perfect emotional picture of each song, reacting exactly to its specific suggestion with true "artistic temperament."

Mr. McLean's program for his New York recital will include some Irish and Scotch folk songs. "Edward,"

## ETHEL GROW

## Contralto



"A voice of such rich quality."—*London Times*.

"Sung with perfect understanding and sympathy."—*London Daily Telegraph*.

"She certainly has the rare ability to design an interesting program without keeping to the beaten track. Her first group consisted mainly of songs, without exception, worth hearing but very rarely heard."—*London Globe*.

## NEW YORK RECITAL

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which has never been given here in the original Scottish version, will also be featured. After his appearance here, Mr. McLean and Mrs. Mable will give a series of recitals in the East and Middle West, under the management of the Universal Concert Bureau.

## Berúmen's Concert Activities

Ernesto Berúmen, pianist, made his first New York appearance of the season at Aeolian Hall on September 22, when he played with the Duo-Art piano. Frank LaForge, Arthur Kraft and Charles Carver were the other artists appearing on the same program. Mr. Berúmen is scheduled to appear in recital at Sandusky, Newark and Logansport, Ohio, on December 5, 6 and 7. A joint recital with Florence Macbeth, soprano, has been booked for Marion, Ohio, February 10, and Toledo will hear Mr. Berúmen on February 14. His fifth Aeolian Hall recital will take place some time in March.

## DuCarp Will Tour Here

Magdeleine DuCarp, the eminent French pianist, after numerous successes in Paris, Monte Carlo, Lille, and other French cities, will open her London series of concerts on October 12 at Wigmore Hall. She will return to America in November for an extended tour of this country and Canada, making her first appearances in Washington, D. C., Philadelphia, Boston and New York.

## Joseph Schwarz Coming Soon

Joseph Schwarz, the baritone, who made a decided impression both in concert and opera here last year and who is to return for a Chicago Opera season this coming winter as well as for concerts, has been spending the summer in Europe, in which he combined rest, vacationing and work. Upon his return to Berlin he gave a concert, of which one of the papers said: "Joseph Schwarz, back from America, gave a concert in the Philharmonie. Even in June his name filled the great hall to over-

JOSEPH  
SCHWARZ,

the Chicago Opera baritone. (1) Out for a promenade in Carlsbad; (2) giving a ride to a little friend.



flowing and the applause was no less stormy than in the regular season. Best of all, his voice was even more beautiful than before. His employment of mezza voce, his 'spinning out' of a tone, his gradual change from forte to piano on a held note, are all masterly and prove him a born bel canto singer. As an interpreter of songs, too, he has gained greatly. It is unnecessary to say that repeats and encores without number were demanded."

## Samuel Gardner Plays at Hippodrome

Among the numerous and celebrated soloists, both vocal and instrumental, who contributed to the program given at the Hippodrome, New York, Sunday afternoon, September 25, under the auspices of the Evening Mail, Samuel Gardner, the young American violinist, more than held his own. His musicianship, combined with his finished technique and imaginative interpretations, brought him well deserved and hearty applause. His numbers were Dvorák's "Slavonic Fantasia" and his own prelude in C major, and the rhythmic "From the Canebrakes." He was admirably accompanied at the piano by Stella Barnard.

## Galli-Curci's New York Appearance

Galli-Curci will make her first New York appearance of the season at the Hippodrome next Sunday evening, October 9. The famous prima donna is now on a busy concert tour, which will bring her into New York the end of this week. On account of her extensive concert tours throughout the West, on the Pacific Coast, and in the South, during the present season, her appearances in the East are necessarily very limited and it will be possible for her to give only two concerts at the Hippodrome during the season of 1921-1922.

## Prof. Klee to Return in Late Fall

Prof. and Mrs. Eugen Klee, of New York and formerly of Philadelphia, who have been spending the summer in Europe, will return to this country some time in the late fall.

## Bristol Resumes October 10

Frederick E. Bristol will resume teaching at his studios, 43 West Forty-sixth street, on October 10.

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NEW YORK THURSDAY, OCTOBER 6, 1921 No. 2165

Hic Jacet: M. M. P. A. Local 310.

Political sharps say that Ellis Loring Dresel, of Boston, is likely to be named Ambassador to Germany when peace is at last arranged. Mr. Dresel's father was a very well known figure in the musical world of Boston for nearly forty years. He was a distinguished critic and the organizer of the Bach Club.

A gift of \$5,000 has been made by General Frank S. Streeter, of Concord, N. H., to Dartmouth College of which he is the senior trustee. The organ, said to be one of the finest in the East, was the gift, in 1918, of General Streeter to the college, and this additional fund will enable them to equip more completely the organ for recital purposes.

As illustrating the extent to which the MUSICAL COURIER is read throughout the world, our attention was recently called to an article in the Giornale di Sicilia, Palermo, in which there appeared in Italian translation an abstract of the special article on "The Claque" by Clarence Lucas, which appeared a few months ago in this paper with due credit given.

It will be an encouragement for young singers in the same perplexing situation, to know that Enrico Caruso at nineteen years was confronted with the problem of finding out whether his voice was tenor or baritone, and it was a number of months before, with the aid of a competent teacher, the question was decided. It was indeed that splendid baritone quality in the lower part of his voice that helped to make it perhaps the most marvelous organ the world has ever heard.

It is said that the hardest thing to do in sport, commercial life or artistic life is to "come back," and Giulio Crimi, the Metropolitan tenor, is one who did it to the entire satisfaction of his many admirers in Buenos Aires this summer. For those who knew how well he had been bearing his part at the Metropolitan last season, there was no question of the necessity of his doing so, but when he visited South America two seasons ago he was out of health and consequently out of voice and only sang so as not to disappoint the public. This season just ended he was at his best and scored success after success at the Teatro Colon, winning a genuine triumph in "Forza del Destino." Now he is back in New York, ready to give his best at the Metropolitan and in the long concert schedule which has been arranged for him. Crimi has made a reputation as the "dependable" tenor. He always appears when he is sched-

uled, be it in concert or opera—he saved the Metropolitan many a change last winter—always gives a more than satisfactory performance and, in consequence, is highly valued by impresarios and the public alike.

One thing is certain, the Germans are full of piety and sentimental reverence for their artistic heroes. Despite war indemnities and heavy taxation they guard over their artistic mementoes at heavy expense. The free city of Hamburg has just bought the birthplace of Johannes Brahms, in the Speckstrasse, and the Austrian Government has seized the manuscript of Bruckner's F minor mass so as to prevent its sale to a foreign buyer.

Max Reinhardt has commissioned the young Bulgarian composer, Pantcho Vladigeroff, whose violin concerto made a distinct impression in Berlin last season, to write the incidental music for Strindberg's "Dream Play," which he is staging at the Royal Theater, Stockholm, and later in Berlin. This is not specially important in itself as an item of news but is interesting because of the fact that it is the third or fourth time within the last few seasons where Reinhardt has turned a commission over to a new and promising composer. If managers over here would follow his example, it would be a great encouragement to young American composers.

Representative Herrick, Republican, of Oklahoma, introduced a bill last week providing that any one who impersonates a king or queen in a play, pageant or carnival shall be liable to a fine of not more than \$10,000 and imprisonment from ten to twenty years. Similar penalties are proposed for producers who engage one to act like a king or queen. In Representative Herrick's opinion, those who would disregard his bill, if it were enacted, would be "guilty of fostering and promoting ideas treasonable to and in contravention of the principles upon which the Government of the United States is founded and maintained." Where, oh where, is the good old fool killer? Such an incident as this makes the front page in the Times and without doubt will be copied into many foreign papers as another instance of what is possible in America. Is it any wonder that so many foreigners shrug skeptical shoulders when there is talk of art in America?

Engelbert Humperdinck, who passed away in Germany last week, was, like his Italian contemporaries Mascagni and Leoncavallo, essentially a man of one work. With "Hansel and Gretel" he leaped into fame at one bound, and the exquisite fairy opera, although twenty-eight years old now, is still as much of a favorite as ever. Humperdinck is the only German since Wagner to produce a work that has found a permanent place in the German operatic repertory, not to speak of its hundreds of performances in other lands—witness one in New York only yesterday. His other operatic works were unsuccessful, only one of them, "Die Koenigskinder" flourishing for a short time. It was a real feat to write, as he did, a simple, clean opera, free from the almost inevitable accompaniments of lust, murder, arson and what not, that has given true pleasure to hundreds of thousands all over the world and the score of which is a joy to the musician. His warm, genial musical feeling appealed to children of all ages. One imagines him up above, leading a chorus of chubby-faced cherubim.

Music in America has suffered a very real loss in the unexpected death of David Bispham. No more serious, conscientious artist was ever bred here. The possessor of a fine baritone voice, he took pains to learn how to use it perfectly and, this mastership once attained, employed it only in presenting the best that there is in song and oratorio literature and in the operatic repertory. His fame was truly international. His marked personality and sturdy artistic purpose colored all he did and made it outstanding. Perhaps what stands most to his credit is the fact that he devoted himself, heart, soul and voice, to proving that songs or opera can be presented in the English language with no loss of effect; and he did prove it—in his own case. The trouble is that there are so few artists who ever can (or, at least, ever do take the pains to attempt to) acquire the remarkable enunciation in the native tongue which was characteristic of Bispham. He was the friend of the young composer and the introducer of many songs in English which have become popular through his efforts. Every American musician owes him a debt of gratitude, for he was a pioneer in proving to the world at large that this

country can produce artists who rank with the best in the world. His untimely death—he was only sixty-four and still very active, especially as a teacher—is mourned by thousands who knew the man both as friend and artist.

It is a little tiresome nowadays printing stories about Chaliapine, but now they say it has been arranged for him to visit England after all and that he opened at Birmingham, October 3, and followed at Albert Hall, London, on October 5, giving concerts for the benefit of Russian famine relief. According to that, he should be due here before so very long.

This is the week of the Worcester Festival, where Edgar Stillman Kelley's "Pilgrim's Progress" will be given, and of the All-American Festival at Buffalo, where the patriotic will gather to do homage to the music and musicians of our own country. Last week the Berkshire Festival, an extended account of which will be found on another page, demonstrated that Americans need not fear competition or comparison with foreigners and can hold their own in any company.

Speaking of musical stories, the Tribune on Tuesday started one of its front page columns with "McCormicks Have Parted, Husband Says," and about two-thirds down the same column began another story with the heading "Cochran's Wife Advised Against Asking Divorce." Strangely enough the Times also linked up the same two stories in one front page column. Can it be that there is some connection that we have not heard of? Mme. Ganna Walska-Frankel-Cochran, if memory serves right, is the lady who did not sing "Fedora" with the Bracale company in Havana—or did she? Anyway, she did not sing it with the Chicago Opera last winter. It seems as if we had heard that Mr. McCormick has been for some years a staunch supporter of the Chicago Opera.

Buffalo this week is celebrating its first National American Music Festival, an event at which only American composers, performers and works are to be represented. The idea originated at Lockport, N. Y., some six years ago and developed so strikingly that a larger city had to be secured for financial support, hotel facilities, and general atmosphere. Buffalo at once saw its chance and came to the rescue eagerly and generously. From October 3 to 8 Americanism in music is holding sway in Buffalo and the response of the local and visiting music lovers has been of such a nature that already the 1922 festival is an assured project in the same place and undoubtedly will become permanently at home there. Here's luck to the idea, to its creator, A. A. Van De Mark, and to those progressive and idealistic citizens and citizenesses of Buffalo who are big minded and big hearted enough to grasp its ethical cultural and practical significance.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for October 1, 1921.

STATE OF NEW YORK

COUNTY OF NEW YORK

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL COURIER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher, Musical Courier

Company, 437 Fifth Ave., New York, N. Y.

Editor, Leonard Liebbling, 437 Fifth Ave., New York, N. Y.

Managing Editor, Thornton

W. Allen, 437 Fifth Ave., New York, N. Y.

Business Manager, Alvin L.

Schmoeger, 437 Fifth Ave., New York, N. Y.

2. That the owners are:

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Stockholders owning or holding 1 per cent. or more of the total amount of stock:

Musical Courier Company, 437 Fifth Ave., New York, N. Y.

Ernest F. Eilert, 437 Fifth Ave., New York, N. Y.

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ALVIN L. SCHMOEGER, Business Manager.

Sworn to and subscribed before me this 28th day of September, 1921.

[Seal] HARRY E. EILERT.

(My commission expires March 30, 1923.)



## IT IS UP TO THE MANAGERS!

No one can avoid being impressed, and, by comparison, very unfavorably impressed, by the pictures that are offered from time to time to our envious gaze by newspapers and magazines of opera houses in various small cities of Europe and of South America. We look at them with a very real feeling of disgust, discontent and discouragement in heart and mind, and wonder, forlornly and rather hopelessly, what is wrong with us that we should permit even the new republics of South America, upon which we look down with undisguised contempt, to get so far ahead of us in this essential matter.

In Europe nearly every city of a hundred thousand or more inhabitants has its opera house where real opera is given, and many cities even of smaller size and of almost negligible wealth and commercial importance are equally fortunate. In America the "Grand Opera House" in many of our smaller cities is a dingy, squalid tenement which houses no more spiritual offerings than the Black Face Minstrels, the Two-a-day, or the modern prototype of the Black Crook, by whatever name the same old shameless display of graceless underpinnings may be known.

Operatic endeavor in America finds itself at a disadvantage in many cities even of large size because there is simply no place where opera of the highest class can be given. Such opera is expensive and demands a house of great seating capacity. There are other companies that give excellent opera on a less pretentious scale that can afford to show in smaller houses, but even these companies are retarded in their natural growth by the same difficulties encountered by the higher priced organizations.

As for concerts by solo artists, they have still greater difficulties with which to contend. These difficulties arise from several distinct causes. First of all and most numerous is that of the artist who may expect an audience large enough to fill a moderate sized hall and whose offering is of so intimate a nature that a very large auditorium would be unsatisfactory. Very few cities have any such auditorium or concert hall. The local manager has to resort to a church, lodge room, Y. M. C. A. auditorium or something similar, because the theaters are busy giving moving pictures or plays and can only be engaged by the week.

Then, again, there is the opposed case of the artist who can be sure of a very large audience if only he can find a house to hold it. Such houses are few and far between and are frequently great barns of places with roof acoustic properties and better suited to an auto show or boxing bout.

On the other hand, these great halls are poorly suited to performances of opera or of anything demanding scenery or stage setting of any sort, and local pageants or May festivals often resort to the circus tent or temporary shed either in the absence of any permanent auditorium or because the stage in a tent or temporary shed can be better made to suit the case.

The fact is that America faces a problem that cannot be solved on the mercenary plan. The auditorium must be considered as something of a philanthropic nature, not as an interest bearing or dividend paying investment. It is true that halls can be built and have been built in connection with studio buildings that are fairly good investments, but one cannot but feel that it would be far better to induce our men of wealth to see the necessity of an auditorium building apart from the investment idea.

Symphony orchestras and operas like those of Chicago and New York are supported generously by the wealthy class without any thought of personal gain. Those who make donations to such organizations know perfectly well that they are donations, and although they are sometimes given in the form of a stock purchase those who buy the stock know that this is a necessary legal fiction and that the stock will never either pay dividends nor have a market value. But even these generous donors naturally desire to make the organizations they support as nearly self-supporting as possible, because the business man instinctively desires permanency and foresees the possibility of donations falling off and of the institution getting into difficulties.

For these reasons business men will be found generally averse to building halls or opera houses that are certain to be non-self-supporting, and if they are urged to put up a studio building in connection with an auditorium they generally prefer to make it an office building because of the greater stability of income and the greater financial responsibility of the prospective tenants. Thus, in one

case, in a Western city plans were actually made for a studio building and symphony hall. It was put up to business men in that way, and the mistake was made by the promoters of presenting it as an investment rather than as a donation to a worthy cause with the possibility of some small returns. The result was that the house was actually built but was diverted from its original purpose by the majority of stockholders who were not benevolently inclined. The auditorium was leased as a moving picture theater and the studios turned into offices, so that the board of managers of the symphony, by whom the plan was actually first proposed, found their organization still without a home.

What is more natural? Business and subsidized art are two entirely opposed things. If a man has sufficient of the business instinct to become a millionaire he cannot be induced to go into a worthless business deal. If he invests his money under the name of business he sees to it that the concern is so conducted that profits may be expected. He may be perfectly willing to give away just as much money, but it must be put up to him as a gift, not as an investment. If it can also be shown that the house will be nearly self-supporting and may even pay occasional dividends he will be all the more likely to make a substantial donation because, in the first place, he wants to be sure that whatever he donates money to will be permanent, so that his money will not be merely thrown away upon a useless venture; and, in the second place, he does not care to burden himself with a house to which he will be constantly called upon to contribute further sums for its support. This has actually happened in more than one instance and the houses sold or diverted from their original purpose.

As to what sort of houses are most needed, only a few minutes conversation with various managers is needed to show that there is a vast divergence of opinion upon this matter. That difference of opinion depends upon what sort of attractions the managers are handling at that particular time. If it happens to be opera, ballet, orchestra or some high priced solo artist a big auditorium will be called for; if it happens to be something of a more intimate nature a smaller house will be needed. The ideal house is the alterable type which may be used to its full seating capacity or reduced to meet individual needs. Several plans have been devised, and the managers themselves should get together and decide which of them is the best for all purposes.

This question thus resolves itself into the old much debated matter of the get-together spirit. If musicians, both local and national, artists and managers would only take up the question seriously and lend their expert experience to the development of a solution, much time and money would be saved, many unsuitable houses that are now being built would not be built, the money would be diverted to really useful purposes, and the result would be a real material benefit to everyone connected with the musical profession.

We do not at present need opera houses such as those in South America and Europe. We have not the companies to fill them nor the demand for opera which would make them properly useful. We have not yet developed the Latin taste for opera or even that taste for opera that is found in Germany. But we do need halls and if the halls are to be built it may be possible to construct something that could be used for a variety of purposes, everything from grand opera to a charity ball or convention.

Is it not a shame that, one after another, halls or opera houses are being built in all parts of the country, and nearly all of them in some particular unsuited to the most crying needs of the managers? There is a spirit of blind groping on all sides. When it is decided to build a hall in any city the same old questions arise, and those most interested, the managers and artists, are rarely called upon to lend a guiding hand. It certainly seems as if the time were ripe for the profession to take some definite action in this matter. Who will take the initiative?

## AMATEURISH

Richard Strauss, whom youngest Germany regards as a musical reactionary, was an interested listener at the modern chamber music festival in Donaueschingen, where some of the "wildest" young-German effusions were played. Out of the lot of these offerings two pieces, however, made an impression upon him: a quintet by Philip Jarnach, the Spaniard, which had "nobility" and showed complete mastery of the material, and a quartet by Paul Hindemith, which from all accounts was the wildest

piece of all. Even the composer of "Salome" failed to see any sense in the utterly "crazy" dissonances of this piece, but he was interested, he said, because he could see, by the way the young composer developed his thematic ideas, that "he would have been quite able to write a good quartet with proper tonic and dominant harmonies. Why on earth didn't he do it?" (which sounds remarkably like some of the questions that used to be asked about Strauss). All the rest of the compositions the Doctor dismissed with the adjective "amateurish"; and with his characteristic, biting wit he did not fail to get his knife into the "masters" who are being put forward as his "competitors." After a long piece by a pupil of Schreker, built up on a theme only slightly different from the Beckmesser motif, he simply said: "See? I thought Schreker didn't know his 'Meistersinger'!"

## MULCTING AMERICANS

According to our Munich correspondent the Bavarian capital this summer was once again full of Americans, who came in droves to enjoy the opera and—incidentally—the liquids with which they fortified themselves against another protracted dry spell at home. The Munich hotel keepers, as well as the authorities, quickly discerned the advantages accruing to our countrymen from their stay. Following the lead of the opera management, which charged foreigners three times as much as natives, they made a rather successful raid on American pocketbooks. The practice of German hotel keepers to charge 100 per cent or more "Zuschlag" is well known by now. Their example is being followed by others. Even the local police, which ever since the Communist revolt in 1919 is bent upon keeping out bolshevistic and "eastern Jewish" elements, have found a way of making their activity pay. The "permission to sojourn," which every foreigner must obtain before entering Munich (on the pain of severe penalties) now costs variable amounts, according to the nationality of the applicant and the duration of his stay. Americans, whose German, Austrian, Czech, etc., visas cost the equivalent of ten dollars in American money each, have had to pay as high as that amount in addition for the privilege of staying and spending their money in Munich. Germans without exception are ready to justify this penalizing of our countrymen for the high exchange rate of the dollar, and refuse to see the unfairness—according to present-day standards, at any rate—of charging one man double of that which the other man pays for exactly the same article, on the simple presumption that he has more money or earns it more easily. Perhaps it is a good idea, though. Only, why not charge Mr. Krupp or Rothschild or Stinnes a hundred or a thousand times the rate of ordinary wage-earners, according to their incomes? It might be a short cut to socialism, and pretty soon American relief committees would not need to feed poor German children and help poor German students, as they are doing at present, in spite of unfair discriminations against them. By the way, Italy's exchange is low, too, and Italy has no double-standard of prices. Why not visit Italy, until some people have regained their mental balance?

## "DOLLAR A YEAR"

During the recent Mozart Festival in Salzburg, hotel rooms cost as high as a thousand crowns a day. Other prices were in proportion. Even a tiny loaf of bread for the native cost thirty crowns. All precedents are shattered; all former conceptions as to the value of money forgotten. But in one or two things the dear Salzburgers hold fast to tradition. Just to remind themselves that a Krone is still a Krone, they pay the cathedral organist exactly the same salary that Mozart received as incumbent of the same job, namely—eighty-five crowns a month! This, indeed, is piety. How the said organist—a first-class artist, by the way—manages to live on three small loaves of bread a month, evidently does not concern the cathedral chapter. Hasn't he got the finest organ in Salzburg to play on, which thousands of people daily pay twenty crowns to hear? (This, according to the program, goes to the upkeep of the organ, but not the organist). And then—some things are still cheap in the dear old town. The bridge toll across the "Makartssteg" is still—two heller, or according to present exchange about one-fiftieth of a cent. Of course there is no coin small enough to pay the toll, so it is most convenient to pay as little as you can—fifty hellers—and run back and forth across the bridge twenty-five times to get your money's worth, which is good for the appetite. The only worry of such people as Mozart's successor is what to do with their appetites. And if they didn't have that little worry how could they be geniuses? Thus is tradition preserved.



## PAYING THE PIPER

One of the most interesting and puzzling problems with which humanity has had to deal arises from the fact that the most important things of life possess small commercial value. Beginning at the top, preachers of religion, teachers of ethics, reformers, guides to moral rectitude, and all of that great class which might be called the missionaries of the world at home and abroad—all of these are giving the world something it sometimes wants and always needs but is only upon rare occasions willing to pay for.

Next to these in order of utility come the musicians, artists, poets, those who guide a certain side of our spiritual life. And of these, too, it may be said in general that the higher their aim the lower their pay. As in the case of the preachers, there are a few of these who receive an adequate reward through the courtesy of some wealthy individual or group of individuals, but, for the most part, they produce for the love of it or because they are endowed with some creative force they are unable to resist.

If their art is of a superior order they never win such rewards as men of business, bankers, merchants, manufacturers. Their output, though acknowledged to be useful, is not classed among the necessities of life. Man's first thought is to live, to provide for himself and his family, to lay up against a rainy day, and this instinct is so grossly exaggerated that men fight on and on to the extreme limits of old age and fatigue, piling up fortunes far greater than is imposed by necessity, utility or even sanity.

These things are called useful, and certainly, in moderation, the world cannot get on without the instinct of self preservation, for without life there is nothing. But our inner consciousness tells us that such purely material thoughts and aims are in the ultimate of less real value and importance than those which we designate under the general terms of art and literature. It would be futile to undertake to prove the truth of this. Like all things of the spirit, it rests rather upon belief than upon any demonstrable basis of fact. It may be accepted as true.

Being accepted, the question then naturally arises: how are we to assure an output of these things which have almost no sale value? How are the workmen who give them to the world to be supported during their labors? Take the single case of the composer whose natural vocation it is to write serious music—sonatas, symphonies, chamber music, oratorios. In view of the limited number of orchestras, chamber music organizations and choruses by which such things may be given, the limited number of concerts at which they may be played, and the few solo artists able to execute them, it is hardly possible to suppose that they could "pay" during the composer's lifetime sufficient to provide him with the comforts or even the necessities of ordinary life.

In the past composition was a recognized profession. Composers were supported either by the church, by royalty or by people of wealth. Of sixty Italian composers from the earliest times to our own day only a very few were destitute of some such support, and this includes the successful writers of opera, always a profitable field and by no means an exalted art form (until Wagner made it so). In Germany we only have to think of the lives of such great masters as Haydn and Beethoven to realize that they could not have made of the symphony what things did had it not been for the generous aid of their patrons. Of Haydn, who was supported by Prince Anton Esterhazy and Prince Nicholas, it is said "for twenty-four years he was relieved of material cares and able to work according to his own inclination." Beethoven was no less fortunate, having been sent to Vienna to study by the Elector and afterwards cared for by Frau von Breuning, Prince Lichnowsky and others. It is, in fact, reasonable to suppose that Germany owes to some extent its musical supremacy to those political conditions which were favorable to the employment of court musicians in the many small states into which that country was then divided, long after the other countries of Europe were united and court musicians were musicians to the king alone, which naturally limited their number.

Conditions today have changed. Even before the war theaters and orchestras had ceased to be royal or imperial except in name. When Ludwig of Bavaria proposed to build a theater for Wagner at Munich the people rose up against it and so little was the royal power that the plan had to be abandoned. The states of Europe still continue to sup-

port some of their theaters, but orchestras and other musical organizations are dependent upon private contributions or upon public patronage just as they are with us. As for the composers, a few may receive some aid from the nobility or from people of wealth, but nowhere is there a court orchestra always at hand on which the composer can try out his compositions as soon as they are written. Even if he has support he must wait on the intrigue and favoritism of orchestras and opera houses for a hearing.

This all has a very direct bearing on America, for America has the wealth, the good will, and the ambition to make itself as great in music as in other lines of endeavor. Unfortunately there seems to be a good deal of difference of opinion as to how it is to be done. Some wealthy people confine their efforts to supporting opera houses and orchestras, others to giving youth an education, expecting it to become self-supporting, still others in all sorts of forms of encouragement such as prizes and the like. The newly instituted American Prix de Rome will help some and is a step in the right direction.

But what we most need is to go back to the good old days of rivalry between members of the nobility, of life-long private support for the composer so that he may produce like Haydn, Beethoven, Tchaikowsky and many others "relieved of material cares and able to work according to his own inclination."

One hears people talk about pauperizing the musician, making a weakling of him by relieving him of material care. But that that argument is without force is certainly proved by the musicians of the past. Then, again, there is the difficulty of selecting the musician. Beethoven, Mozart, Verdi and others were selected because of talent shown in childhood; Tchaikowsky and Haydn after their first compositions appeared; and there were no doubt many mistakes. In fact, histories mention many composers attached to various courts whose names are now forgotten. But it is an undoubted fact that musical talent develops early, and even Wagner, who was by no means a prodigy, started to compose and to conduct before he was of age. If help is to be given at all it should be given only to those who show marked talent early in life and they should be thoroughly educated and not have some well-meaning parent or relative constantly impressing them with the thought that they should prepare themselves to "make a living." If that instinct, natural in any case, is exaggerated, as it too often is, the embryo composer of symphonies is likely to have his standard lowered. It cannot be doubted that the mere fact that composition was a recognized career, that the composer was sure to find support and recognition, must, in the old days, have had a marked influence not only upon talented children but upon their parents.

Consider the development of the countries of Europe. We say quite confidently that Germany is the most musical country, forgetting entirely that Belgium, Holland, Flanders, Italy and England were all more musical in the later middle ages. We forget, too, that England, its people and its language, is essentially Teutonic. It was settled by the Angles, the Saxons and the Jutes, all German tribes; and later conquered by the Normans, i. e., Northmen, who came from Denmark and Northern Germany and conquered a portion of France before they conquered England.

It is natural to ask then why the Germans settled in England did not advance musically with the Germans of Germany—why the Italians and the people of Holland, Belgium and Flanders did not hold their supremacy. Various reasons have been given—Puritanism in England, the weakening of the church in Italy, civil wars and the like—reasons which do not explain. For the Reformation was just as real a thing in Germany as it was in England, and of all the countries of Europe Germany was the slowest to arrive at unity and a settled form of government.

And it was, as has already been stated, just this reason above all others that gave German composers a chance to develop. Not only were the composers supported but there was a keen rivalry between the various little court theaters and orchestras. We marvel that little towns like Bonn, Mainz, Stuttgart, Grier and the like should have their theaters and their orchestras and we wonder why our little American cities cannot do likewise. We forget that these establishments grew up not in republican Germany but in semi-feudal Germany. They were court theaters—Hoftheater, Residenz-Theater—and their musical directors were almost invariably composers who were expected to furnish works for the honor

and entertainment of their patrons—Prince, Duke, Count, Landgrave or Elector.

Something similar could easily be built up in America. No one will contest the value and importance of the work done by the Rockefeller Foundation for research, the Carnegie Libraries and Observatory, the Metropolitan and Chicago operas, the many subsidized orchestras, the offerings of Eastman, Julliard, Clark and many others. But none of these appear to take into consideration the historical significance of support for the native composer both in youth and after maturity.

There must be boys in this vast country today who are showing a brilliant precocity in music. They can be made or marred by the ideal, the thought, the conception, the inspiration of the future, that is impressed upon their young and impressionable minds. To promise them a scholarship, to offer them a prize, to give them an education, is a small thing, for always before them, and forced upon their minds by their parents, will be the future necessity of earning their living. It would be quite another matter, and would produce quite another effect, to let them and their parents understand that they might depend upon a lifelong patronage and support "relieved from material cares and able to work according to their own inclinations" under certain conditions. What conditions? Hard, diligent study in youth, the development of a really magnificent technic in counterpoint and composition, and steady, unremitting productivity after maturity.

The influence of such offers upon our youth would be enormous. It would bring about gradually a complete change in the point of view. It would put the stamp of approval and recognition upon serious compositions as a profession. And it would ultimately result in placing America side by side with Germany as a musical nation. F. P.

## THE CARUSO AMERICAN MEMORIAL FOUNDATION

Under the name of the Caruso American Memorial Foundation, an organization has been formed to perpetuate the memory of the world's most beloved singer, Enrico Caruso, by the establishment of annual musical scholarships and prizes for young American artists regardless of race or creed. It is proposed to establish a million dollar fund for this purpose. Officers of the organization will be elected at a meeting to be held within the next two weeks, presided over by the provisional chairman, Dr. Antonio Stella, who was the tenor's personal physician.

Among the well known citizens who have lent their names and influence to the project are: Richard B. Aldcroft, John Aspegren, Leopold Auer, Julius H. Barnes (Duluth), George Gordon Battle, Harold Bauer, Park Benjamin, Jr., William Butterworth (Moline, Ill.), Calvin G. Child, Paul D. Cravath, Walter Damrosch, Mrs. Henry P. Davison, Dr. John F. Erdmann, John H. Fahey (Boston), Dr. Livingston Ferrand (Washington), John H. Finley, Harry Harkness Flagler, United States Senator Duncan U. Fletcher, John C. Freund, Michael Friedsam, Mme. Amelita Galli-Curci, Harry A. Garfield, E. M. Gattle, A. H. Giannini, Samuel Gompers, Lloyd C. Griscom, William Guggenheim, Mrs. Helen Hartley Jenkins, F. H. La Guardia, Dr. Samuel W. Lambert, Richard W. Lawrence, William G. McAdoo, Osbourne McConathy (Evanston, Ill.), John McCormack, Stefano Miele, Pierre Montaux, Henry Morgenthau, Ignace Jan Paderewski, Thomas Nelson Page, Francis S. Peabody (Chicago), Robert P. Perkins, T. M. Pletcher (Chicago), Commandatore F. Quattrone, Edward Robinson, Mme. Ernestine Schumann-Heink, Mme. Marcella Sembrich, O. G. Sonneck, Guy E. Tripp, Felix M. Warburg, William G. Willcox, Arthur Woods, Bruno Zirato.

The plans of the organization for raising the \$1,000,000 will be made public soon.

## "FRANCOIS VILLON" A SUCCESS

The opera, "François Villon," by Albert Noelte, the MUSICAL COURIER's correspondent in Munich, produced with great success at Karlsruhe last season, is being staged at Augsburg in October and at Nuremberg in November, while performances in other German cities are pending. The same composer's new opera, the score of which is just being finished, has already been accepted for performance both in Karlsruhe and Nuremberg. No less a person than Richard Strauss has expressed his admiration of Noelte's talents. He was a pupil of George W. Chadwick and the New England Conservatory in Boston, where he was critic of the Boston Advertiser for some years.



## "I AM ONLY THE INSTRUMENT," SAYS ELLY NEY, SPEAKING OF THE INTERPRETATION OF MUSIC

Called in Europe "the Female Paderewski"—Music is for Everybody, She Insists—Will Make Her Debut with an All-Beethoven Program

In Europe they call Elly Ney "the female Paderewski," "the lioness of the keyboard," and other regal titles, but our new visitor is a thoroughly democratic woman who has little use for the verbal trappings which enthusiastic commentators have bestowed on her. Mme. Ney and her husband, Willy Van Hoogstraten, the Dutch conductor and violinist, are occupying an apartment near Carnegie Hall, and already they are acclimated.

"It seems as if we had always lived here," said Mme. Ney on the morning after her arrival. "We are very much at home in America."

Languages, it appears, have no terrors for the famous European pianist. When Mme. Ney first agreed to come

ask if I am her third husband or her fourth—" (He's neither. He's her first, and they've been married happily for ten years.)

"And if Madame's hair is that way naturally—" (It is.)

"And all kinds of personal matters," he concluded.

"After all," added Mme. Ney, "I must speak to the people through my art."

"But haven't you something to say about that gown?" inquired the reporter, gazing at a flowing robe of red and blue.

"It fits my mood," replied Mme. Ney, "and I cannot wear dresses down to here—" She indicated the distance with a sweep of her hands.

"Or up to here." Another gesture.

"This is more—"

"Comfortable," finished Mr. Van Hoogstraten. "But why should people worry about the robe? They should come to hear Madame play."

"And are you really going to make your debut in an all-Beethoven program?" demanded the reporter.

"But yes!" answered Madame, as though an all-Beethoven program were the most natural thing in the world. "I want to play my very best the first time here. I must think only of the music. And Beethoven is so deep, so spiritual—that is the word, is it not?—that you must give yourself up to his music. If I am playing Beethoven I am playing my best because I am thinking only of the music."

"But Madame likes all music," added Mr. Van Hoogstraten.

"Yes, I play them all," commented Mme. Ney. "Brahms I love, and Mozart—ah, I must play Mozart this year. Even the moderns, although they are so in—"

"Ilectual," supplemented Mr. Van Hoogstraten.

"Yes," sighed Mme. Ney, "their music is not simple enough. I do not mean technically. I mean that it comes from the head, not from the heart. Music must be for everybody. That is why I love Beethoven. Even his last sonatas are for everybody."

"In Europe, when I played in little towns, I really used to give two recitals. Of course, there was the regular concert—but the night before I would invite factory workers, clerks, the people who use typewriters—what are they? oh, stenographers—and others who could not afford much music. No one could buy admission into the hall. My husband and I saw to it that the passes went to the right people. And we enjoyed playing for them! Beethoven was not work for them!"

"That is the philosophy of my playing. I am only the instrument. If I can bring the composer to the people—to all people—that is all that matters." D.



Bain News Service

ELLY NEY AND HUSBAND.

to America she didn't know a word of English. Today—less than six months later—Mme. Ney's command of English is more than adequate. It is quite comprehensive and quite piquant. And Mr. Van Hoogstraten, whose English is almost classic, is a helpful guide over the rough places.

The answer to the eternal question—"Does she look like her pictures?" is "Yes" and "No." Mme. Ney has a strong, almost rugged, face, but there is laughter in her eyes—laughter that has somehow eluded her photographers. There is a motherly tenderness in her manner, especially when she speaks of her three year old daughter, little Elly Van Hoogstraten.

Pictorially, the likeness to Paderewski is apparent. Mme. Ney's flowing bobbed blond hair is strikingly like the hair which excited so much attention when Paderewski first visited us. Mme. Ney is tall and sturdily built, but she moves about easily and lithely. And unostentatiously.

"Is it not funny?" asked Mr. Van Hoogstraten. "People

### Ernest Hutcheson Heavily Booked

After conducting master classes and giving a number of recitals at Chautauqua, N. Y., during the summer, Ernest Hutcheson, concert pianist, has been resting at Sandwich, Mass. His coming season will be the busiest of his entire career, as he is heavily booked for recitals throughout the country.

The season will open with two recitals before the Music Teachers' Association at Winnipeg, Canada, October 24 and 25. Then, after a recital at Regina, Mr. Hutcheson will tour the Dakotas. On November 13 he will appear with the Detroit Symphony Orchestra under Ossip Gabrilowitsch. His first New York recital will be on November 28. During the first few weeks of the season Mr. Hutcheson will also appear in Pittsburgh, Monongahela City, Washington, Baltimore, Nashville, Memphis, Oklahoma City and Pine Bluffs.

### Vocal Sight-Reading School Reopens

William A. Luyster, the New York specialist, teacher of vocal sight reading and ear training for a score of years, has reopened his school at Carnegie Hall, and all class terms will begin after the usual preparatory work, given in the form of lecture-lessons, free to all not familiar with the celebrated French system known as the Galin-Paris-Chevé method of sight singing and ear training, to show the superiority and simplicity of this system. These free lessons will begin at 4 p. m. on Tuesday, October 11, and Friday, October 14. Any serious student with an earnest desire to become a sight reader of music should not miss these free lessons. This system, it is claimed, teaches ninety-five per cent. of students without previous knowledge of music to read music at sight as one reads print from a book, and it is presented in such a simple, practical way that children six years of age are able to grasp it. All teaching is done without the aid of an instrument of any kind. No exercises are allowed to be sung at home—everything is sight reading at the lessons. Staff work is taught, and from the first lesson exercises only, never songs, are sung, being perfectly graded and leading to the next, so that it is never necessary to repeat a lesson.

### Helena Marsh to Give Recital

Helena Marsh, the well-known young American contralto, who resigned this year from the Metropolitan Opera Company in order to devote herself to the concert field, will give a song recital at Aeolian Hall on the evening of October 21. Among the composers whose songs Miss Marsh has chosen for her program are Rachmaninoff, Hugo Wolf,

Fourdrain, Debussy, Jensen, Nicola Dalayrac, Hector Panizza, Walter Rothwell, Frank La Forge, and groups of old Scotch and Swedish songs. Miss Marsh will be assisted at the piano by Rodney Saylor.

### Estelle Liebling to Sing with Boston Symphony

Estelle Liebling's concert engagements for this winter include appearances with practically all the leading orchestras, the latest one to sign her being the Boston Symphony. This week marks the beginning of Miss Liebling's season, and she is starting it busily by appearing at the Worcester and Buffalo Festivals, singing in "The Damnation of Faust," and also giving two recitals. Miss Liebling has arranged for two recitals in New York, the first one to take place end of October and the second end of November.

### Carrara Busy

Allen & Fabiani, Inc., have closed an exclusive contract with Olga Carrara, dramatic soprano, who made such a success last season when she made her debut with the Chicago Opera. Mme. Carrara is engaged at present as leading dramatic soprano with the Scotti Opera Company, and upon the completion of that tour will leave immediately for Houston, Tex., where she will be one of the stars of the Houston Opera Festival, which is being held there October 31. Mme. Carrara is well booked for concerts for this season.

### Maier and Pattison in Recital October 20

Guy Maier and Lee Pattison, the two-piano recitalists, will make their first New York appearance of the season in a recital at Aeolian Hall on Thursday afternoon, October 20. Their program includes the Bach concerto in C minor with accompaniment of string quartet and other numbers by Rachmaninoff, Cesar Franck, Duvernoy, Bax and Berlioz-Hutcheson.

### More Engagements for Ethelynde Smith

Recent engagements added to the long list of dates for Ethelynde Smith's fall tour to the Coast include a recital at the Cricket Club of Germantown, Pa., October 10; an appearance with the California Symphony Orchestra, San Francisco, Cal., November 13, under the direction of Selby Oppenheimer, and a recital with Arthur Middleton in Wichita, Kan., December 15, in Lucius Ades' course of concerts.

## I SEE THAT

Giulio Crimi has made a reputation as the "dependable" tenor; he always appears when he is scheduled, be it in concert or opera.

David Bispham, the famous baritone, died of heart disease on October 2.

The Russian Symphony Orchestra has been reengaged for the Spartanburg Festival next season.

Alexander Akimoff, of Petrograd, will give his first recital in America at Carnegie Hall, October 20.

Elly Ney, "the female Paderewski," arrived in New York last Friday.

After a lapse of thirty-one years a recital will be given in Steinway Hall on October 5, Yolanda Mero, the pianist, having the honor of reopening the famous hall.

The Caruso American Memorial Foundation will raise \$1,000,000 for annual musical scholarships and prizes as a permanent memorial to Enrico Caruso.

Prof. Engelbert Humperdinck, the well known composer, died of apoplexy on September 27.

Arthur Middleton will give his first New York recital in several seasons at Aeolian Hall, October 9.

Frances Alda will sing at the Royal Opera, Berlin, next May and June.

Helen Stanley will sing to over 10,000 audiences by radio-telephone on the evening of October 7.

Caruso's estate is now set at 30,000,000 lire.

The San Carlo Opera Company is drawing huge crowds at the Manhattan Opera House every evening.

Herma Menth will tour Virginia, starting from Sweet Briar College on October 7.

Moses Boguslawski is now teaching at the Chicago Musical College.

A recital can be given in Lyon & Healy Hall in Chicago for \$150.

Jeanne Schneider, mezzo soprano, is the name of another artist who will appear with the Chicago Opera.

Samuel A. Baldwin has begun his fifteenth season of free organ recitals at City College.

Harold Land has been engaged by the Pittsburgh Choral Society for February 14.

F. Wight Neumann was in an automobile accident recently but was not injured.

Clara Clemens will give an historical song series in Munich at the end of the season.

The Philadelphia Orchestra will begin its twenty-second season tomorrow.

Bernard H. Seville was arrested for obtaining money under false pretenses.

Albert Spalding has been invited to play with the Conservatoire Orchestra at a concert given by the Société des Concerts aux Conservatoire in Paris.

Bruno Huhn has been identified with music in New York for thirty years.

The National Opera Company of America has been incorporated in New York.

Melba was enthusiastically received when she visited her native country, Australia, for the seventh time.

A small orchestra is being organized in Kalamazoo, Mich. L. E. Behymer was given an ovation at a Gamut Club dinner in Los Angeles.

Estelle Liebling's engagements for this winter include appearances with practically all the leading orchestras.

Myrtle Schaaf is said to be the youngest prima donna at the Metropolitan.

The Philharmonic Orchestra will give sixty-eight concerts in New York.

Denver has proven itself progressive by placing music study on a par with other subjects.

Galli-Curci will make her first New York appearance of the season at the Hippodrome, October 9.

Kathryn Meisle has been engaged by the Minneapolis Symphony Orchestra for its first concert of the season.

Sibyl Sammis MacDermid, the Chicago vocal teacher, will open a studio in New York this week.

Ovide Musin has made records of several of his violin compositions.

Percy Grainger's works find much favor at the Promenade Concerts in London.

George Hamlin will not return to New York from Lake Placid until November 1.

Mrs. F. S. Coolidge was presented with a bronze tablet at the recent Berkshire Festival.

The Letz Quartet will give the first concert of its series at Aeolian Hall on October 25.

Marie Tiffany scored a genuine success in Atlanta with a program arranged especially for children.

Italy has had many open air performances of opera this summer.

Edgar Stillman Kelley's "Pilgrim's Progress" is being performed at the Worcester Festival this week.

Margaret Matzenauer will tour in concert until the opening of the season at the Metropolitan.

Richard Hageman is conducting an opera class at his New York studios.

Hans Kindler, cellist, will make five concert appearances in Philadelphia this season.

Gretchen Dick has arranged a second American Concert Course for Aeolian Hall during 1921-22.

Carl Craven has opened larger vocal studios in the Fine Arts Building, Chicago.

Wassili Leps recently concluded his twelfth season as conductor at Willow Grove Park.

Carl Friedberg will return to America for another concert tour in 1922-23.

The Aborn Opera School offers many advantages to aspiring opera singers.

Ethel Leginska will appear in recital this season.

Hans Hess will give two programs of cello sonatas in Chicago.

Amy Ellerman and Calvin Coxie are on a concert tour which will extend into December.

The Maine Festivals, of which William R. Chapman is the director, are now in progress.

Richard Strauss' first concert here will take place at Carnegie Hall on October 31.

G. N.

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### First Letz Quartet Concert October 25

The Letz Quartet gives the first concert of its series at Aeolian Hall on Tuesday evening, October 25. Hans Letz, the first violinist, and Edward Kreiner, viola player, will again be members of the quartet, while the new cellist is Horace Britt, late of the San Francisco Symphony Orchestra and Chamber Music Society. The new second violinist is Edwin Bachmann, formerly of the New York Symphony and the Little Symphony. The program contains two works: a quartet by Ravel and a quintet by Brahms, in which Hugo Kortschak will assist as second viola.

### Music Temple Series Begin Soon

The middle of October will mark the opening of a big series of concerts in two neighboring cities. The enter-

prise is conducted by Sonya R. Sklar and known as the Music Temple Series, and dedicated to the establishment of a foundation fund with which to build a new music hall in northern New Jersey. The opening concert will be given at the Elizabeth Armory on Wednesday evening, October 12, by Reinald Werrenrath, baritone, and Efreim Zimbalist, violinist. The Newark opening night will be at the Broad Street Theater on Sunday evening, October 16, and will feature Rosa Ponselle, dramatic soprano of the Metropolitan Opera House.

### Cortot Coming to America Again in 1922

Announcement has just been made that plans for the return of Alfred Cortot to this country for the season 1922-23 have been completed by concert management Arthur Judson, under whose direction the distinguished French pianist has already made three transcontinental tours. Already twenty-eight options have been taken for Mr. Cortot's appearance during his stay here, from November 1, 1922, to May 1, 1923.

Returning to France on May 1 last, after a series of triumphant appearances in this country, Mr. Cortot commenced his European tour on May 26. He spent two months in England, one in France, gave fifteen concerts in Spain, ten in Belgium, six in Holland, seven in Portugal, four in Switzerland, ten in Italy—in all one hundred and twelve concerts in six months.

### Philadelphia Orchestra in Ten Concerts Here

The Philadelphia Orchestra, under the direction of Leopold Stokowski, will give ten concerts at Carnegie Hall, New York, during the coming season, on Tuesday evenings, October 18, November 1, November 29, December 20, January 3, February 7, February 28, March 14, March 28, April 18. The first concert, on October 18, will be without an assisting artist. At the second, November 1, Alfredo Casella, the Italian composer, conductor and pianist, will make his New York debut. Other soloists who will appear in this series are Maria Ivogün, soprano, and Ossip Gabrilowitsch, pianist. Assisting artists for some of the other concerts are under consideration. Mr. Stokowski has in view the presentation of many interesting novelties, some of which will be heard for the first time here. The orchestra personnel has been increased to 104.

### La Forge-Berumen Student Recital

A large audience listened with great pleasure to the recital given by artist students from the La Forge-Berumen studios at the Wanamaker Auditorium on a recent Saturday afternoon. Among the soloists were Cora Cook and Ann Jago, contraltos; Cameron McLean, Scotch baritone, and Marion Carley, pianist and accompanist. Other accompanists were Kathryn Kerin, Dwight Coy and Mabel H. Mable. Several others were heard for the first time this season, among whom were Jean Johnson, mezzo-soprano; Sheffield Child, tenor, and Fenwick Newell, tenor. Charlotte Ryan, lyric soprano, sang, with artistic finish, selections from Puccini's "Tosca" and "Manon Lescaut." Marguerite Schuiling, dramatic soprano, gave two brilliant arias from Verdi's "Aida." Both of these young artists have admirably placed voices, flexible and of rich timbre.

### Schumann-Heink Still Busy

Ernestine Schumann-Heink is now at her new home in Garden City, L. I. On Wednesday, October 5, she appeared in concert at the Pontiac Theater, Saranac Lake, N. Y., for the benefit of the Society for the Control of Tuberculosis. She starts her fall concert tour in Philadelphia on October 10 at the Metropolitan Opera House there at an American Legion concert, under the auspices of the local Lafayette Post.

### Galeffi's Activities

Carlo Galeffi, the Italian baritone, arrived recently from Buenos Aires, where he was engaged for the entire season at the Colon Theater. He left immediately for Mexico City, where he will be heard with the opera there. Upon his return he will fill some important European engagements.

### Macmillen's Program

Francis Macmillen, violinist, at his recital at Town Hall, Friday evening, October 14, will play numbers by Mozart, Lalo, Sinding, Handel (arranged by Cesar Thomson), Pierné and Wieniawski. Richard Hageman will accompany him at the piano.

### Ethel Jones Opens Season in Iowa

Ethel Jones, the mezzo, opened her season on Friday, September 23, with an interesting recital in Independence, Ia. Miss Jones has among her other engagements for the current season ten reengagements already booked.

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## THE BERKSHIRE FESTIVAL

(Continued from page 5.)

raku" (Chinese elegy, A. D. 700), "Nocturnal Impressions of Peking," "Chinese Sketch." All of them except the elegy are made up of several combined melodies which Mr. Eichheim noted down during an extended sojourn in the Orient. They are as nearly exact imitations of the Chinese and Japanese music as it is possible to make with our instruments, tonality and rhythm, and in order to heighten this effect Mr. Eichheim used bells, gongs and drums which he brought with him from Japan and China. The orchestration is for piano, harp, four violins, viola, flute, oboe, bells and percussion.

There is a good deal of noise in spots and some dissonance, but not nearly as much dissonance as an examination of the score would suggest. The general style suggests the modern French, which is said to have been derived from Oriental sources.

Mr. Eichheim very modestly disclaims any attempt at "composition," but harmonic skill of a high order is evident, and a true perception of form shown in the grouping of the melodies. The orchestration, also, is brilliant and effective. This is perhaps not surprising, as Mr. Eichheim was for twenty-one years a member of the Boston Symphony Orchestra and his father for an even longer period with the Thomas Orchestra.

## THE DETROIT SYMPHONY STRING QUARTET.

The final concert of the festival Saturday afternoon was given by the Detroit Symphony String Quartet, assisted by Ossip Gabrilowitsch. The Beethoven quartet in C minor, op. 18, No. 4, and Schubert's "Trout" quintet were played.

## BRONZE TABLET PRESENTED TO MRS. COOLIDGE.

At the close of the Friday afternoon concert Mrs. Coolidge was presented with a large bronze tablet designed by Emil Fuchs and bearing the following inscription: "Presented to Elizabeth Sprague Coolidge in appreciation of her many and distinguished services to music in America and

ments were strictly limited to the chosen few, and invitations, I fancy, were not procurable.

"But the Berkshire Music Festival bids its guests from the far corners of our country, and the visitor from abroad is made welcome. The serious-minded musician from Walla Walla, Washington, or from Waco, Texas, who happens

American musical life. And so the Berkshire Music Festival has come to represent, in its finest sense, a truly democratic assemblage of musicians and music lovers at the shrine of the most aristocratic form of musical art.

"In four brief seasons the fame of South Mountain has extended the length and breadth of our land; and the prize competition which now has become international has called the attention of musicians of all nations to this little corner of the lovely Berkshire hills. And this has been the work—not of a government seeking to advance a nation's culture, not of a State nor even of a corporation, not of a public-spirited group of capitalists, but of one woman who just loves music and who has dedicated her life to its cause.

"Only one possessing a great heart and a great love, a wide vision, an unflinching idealism combined with musical executive powers, and an unparalleled generosity, could have obtained this unique result in this unique way.

"And so, ladies and gentlemen, the impulse which has given rise to this little interlude explains itself.

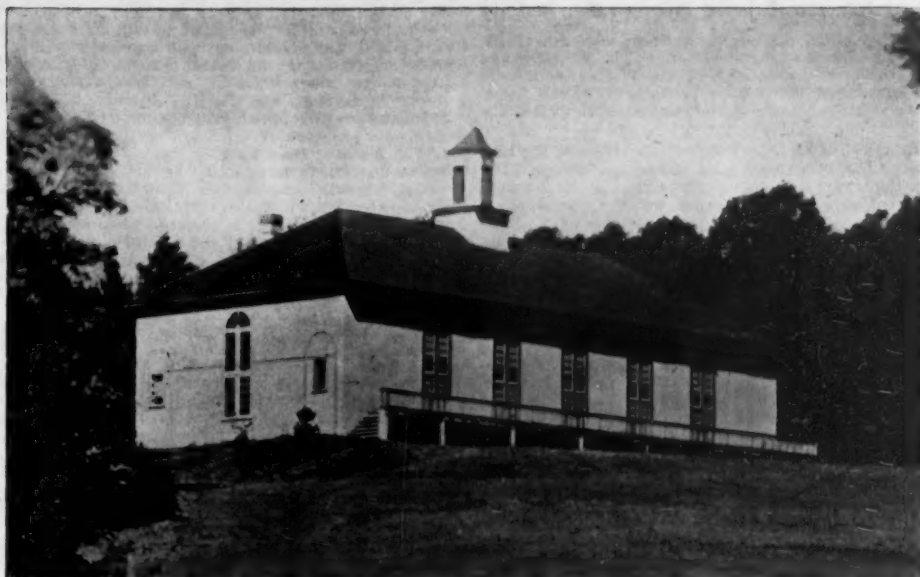
"Mrs. Coolidge, on behalf of the lovers of chamber music in America, and particularly on behalf of your guests at these ever memorable festivals, I ask you to accept this tablet—the product of a distinguished fellow worker in a sister art—as a slight token of deep gratitude for what you have been, for what you have done, for what you have stood.

"Like the tablets of the Medes and Persians, this one is of enduring metal. And even as the ancient tablets were cut in brass so that the laws engraved thereon might never change, so too, we hope that this tablet of bronze may carry its symbol and proclaim its message unto future generations. May it ever express that whatever the future of our art, whatever the vicissitudes to which it may be exposed in the cross-currents of an increasingly complex artistic life, there shall remain a beauty which is enduring, a beauty which has found a home, a permanent abiding place in the music temple on South Mountain. And may the beautiful spirit which dwells within this temple, and which has guided its destinies thus far, continue to be an influence in it always."

## THE BERKSHIRE PRIZE.

The Berkshire prize was awarded in 1919 to Ernest Bloch for his viola sonata, in 1920 to Francesco Malipiero for a string quartet. Next season the award will again be for a string quartet. Mr. Warner, winner of this year's prize, was in America last season with the London String Quartet and made a favorable impression with his fantasia on English folk songs. He recently won the Cobbett prize. This is a prize given by W. W. Cobbett for chamber music by British composers. Mr. Cobbett, who was at Pittsfield for the festival as the guest of Mrs. Coolidge, is a man

(Continued on page 28)



THE CHAMBER MUSIC AUDITORIUM, PITTSFIELD, MASS.



## AN INTERESTING GROUP

(Left to right) Percy Grainger, Selim Palmgren, Leo Sowerby and Henry Eichheim.

especially in commemoration of the Berkshire Chamber Music Festivals which, as established and maintained by her, have become occasions of unique interest and inspiration to composers, musicians and music lovers throughout the world."

The presentation was made by Rubin Goldmark, who made an address that so perfectly expresses our own feeling that it is here given in full. Mr. Goldmark said:

"During the past three years it has been my distinguished privilege to offer a sort of verbal postlude to the musical proceedings of the Berkshire Festival. Even though this takes the shape of an interlude today, it is for much the object as before, with an added specific purpose in view.

"Heretofore, I have been asked to voice the appreciation of the audiences for the great gift they have received each year at the hands of Mrs. Coolidge. In the course of time these feelings of gratitude have been intensified, they have gathered momentum with each succeeding festival, and they have resulted in a widely-felt desire for expression in some tangible form. The great audiences of 'the favored and elect,' the real lovers of music in its most chaste and refined form, who make their annual pilgrimage to the music temple on South Mountain, and who take away with them lasting memories—now wish to leave something behind—something that will serve as a perpetual reminder to Mrs. Coolidge of their deep sense of indebtedness, and their abiding affection.

"It has become almost a commonplace by this time to say that the Berkshire Chamber Music Festival is unique. But really, ladies and gentlemen, I know of nothing just like it in the annals of music and of art. It is true, in former times, even long before public concerts and recitals were established institutions, lovers of art gathered kindred spirits about them in the enjoyment of their favorite form of art. It would indeed have been a rare delight to foregather with the great lords and ladies outside of Florence and listen to the native poet first read his new creations. It must have been a wondrous privilege to attend a soiree at Prince Esterhazy's and hear Haydn produce two or three quartets, or to sit with Prince Lichnowsky when Beethoven improvised and threw in one or two new piano sonatas by way of a change. But, then, all similar entertain-

to be near the Atlantic seaboard towards the end of September knows no keener desire than to receive an invitation to Pittsfield. And our gracious hostess has shown herself particularly eager to welcome all those who work seriously in the cause of music—wherever it may be—and to make this a representative gathering of the best in



TABLET PRESENTED TO MRS. COOLIDGE AT THE BERKSHIRE FESTIVAL.

### Edward Johnson Enjoyed His Summer in Italy

Edward Johnson, the American tenor, who will return here shortly for his season with the Chicago Opera and an extensive tour of concerts under the Wolfsohn direction, has been spending the summer in Italy, his second home, and has written interestingly of some experiences which he has had there. Said he:

"Just back from a trip to Verona and Milan. The heat was pretty bad and it took a lot of courage to start. The Arena (Verona) is quite worth seeing just on its own account, but seen during a spectacle with the scenery, lights and enormous crowds, it is really a wonderful sight. Mascagni wielded the 'stick' and seems, in spite of his years and tottering legs, to have plenty of energy left. I can't say I'm crazy about 'Il Piccolo Marat,' though it was better than I expected. Certain phrases, a la Mascagniana, were effective, and Lazaro was remarkable in his ability to carry them through. He sings extremely well and has a ripping good voice. I met all my old friends—Mascagni, Mme. Carelli, from Costanzi, Rome; Cimara, who was in America with Tetrizzini, and Vigna, who was conducting 'Samson and Delila.' Next day I went to Milan in answer to a telegram, 'Urgenza,' from Scandiani. He heard I was in Italy and begged me to come at once to see him. Naturally, it was a question of his coming season. He wants me now for 'Meistersinger' and to create the new Pizzetti work to be given at the Scala next April. Pizzetti, the Ricordi House and Toscanini are all anxious that I should do the premiere; but I explained that to do that I should have to

give up March, as well as April and May, and that it would lose me three of the best months of my season. I also went to see Lusardi, and was received with open arms. He offered me at once my choice of several theaters, insisting particularly on one where 'Parsifal' and 'Tannhäuser' are to be given. At the Scala, for 'Parsifal,' they have taken Amadeo Bassi, and for 'Gianni Schicchi' a young tenor, Louri-Volpi, of whom they speak here in most enthusiastic terms.

"The death of poor Caruso threw great confusion into the ranks. Galeffi is returning to the Scala to sing Amfortas, 'Rigoletto' and 'Barbiere'; the last named will have Hackett for the tenor. Toscanini opens the Scala season with 'Falstaff.' Ricordi is putting out three new works. Besides the Pizzetti opera at the Scala, Franco Alfano will produce his latest effort in Bologna, and Zandonai his newest, 'Giulietta e Romeo,' at the Costanzi, at the same time a revival of 'Francesca da Rimini,' himself conducting."

### Florence Easton's Tour Opens

Florence Easton, soprano of the Metropolitan Opera Company, opens her fall concert tour at Lafayette, Ind., on October 10, appearing thereafter in many cities before the opening of the opera in New York. Among other cities her itinerary includes Birmingham, Ala., Columbus, O., Toledo, O., Indianapolis, Ind., Akron, O., Cleveland, O., Pittsburgh, Pa., and Ithaca, N. Y. On November 3 she makes her first New York appearance of the season as soloist with the New York Symphony Orchestra, under Walter Damrosch.

# VALENTINA CRESPI

## VIOLINIST



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"—a violinist who can claim to stand in the forefront."

*London Morning Post*

June 23, 1921

In America  
Season 1921-22

### Fay Foster's Mother Escapes Drowning

Fay Foster's vacation came near being brought to a tragic close a short time ago at Blue Hill Falls, Me., where she and her mother are summering. Blue Hill Bay and River form a junction marked by strong rapids, from which Blue Hill Falls derives its name. One morning recently, as has been their custom, Miss Foster and her mother rowed out into the bay—Miss Foster for the purpose of taking a swim and Mrs. Foster to fish. Reaching a beach not far from the rapids, Miss Foster went ashore, while Mrs. Foster pulled out a short distance and anchored. Absorbed in her fishing Mrs. Foster did not notice, until too late, that the rising tide had lifted her anchor, and that she was being swiftly drawn into the rapids. In but a few moments her little boat was tossing to and fro in the boiling torrent which threatened every instant to engulf it or shatter it by dashing it against the rocks.

Although expecting death every moment, Mrs. Foster showed much presence of mind, sitting perfectly still, while by great good fortune the boat was carried through and out of the rapids without disaster. Making a landing, Mrs. Foster's first thought was to find her daughter and relieve her mind of the great alarm which Mrs. Foster knew she would feel upon missing her. In the meantime Miss Foster, who had been sunning herself on the beach after her swim, looked up and seeing the boat gone knew instantly what had happened. Hastily throwing a wrap around her she started to run, hair streaming, and leaving behind all her belongings (watch, purse, etc.). A friend's house being near, she ran directly to it to ask for assistance. Mrs. Foster's landing was on this same spot, which resulted in a happy reunion. All those who know these treacherous rapids agree that Mrs. Foster had a very narrow escape. Friends in large numbers called and wired to offer congratulations.

### Järnefelt's Recital October 7

Maikki Järnefelt, who is recognized as Finland's greatest and most popular singer, will give a recital at Aeolian Hall on October 7. Mme. Järnefelt is one of those rare artists who not only possess the technique of their art but also are endowed with inborn musical genius. She is honored by the Finnish people as the most worthy exponent of Northern song and in the greatest cultural centers of Europe her interpretative art is widely recognized. Trained in French, German and Italian schools, she is equally at home in every phase of song literature. Her appearances in opera have won recognition as well throughout northern Europe as in Italy, where she has become famous as the ideal interpreter of Wagnerian roles. Her recent activities have been largely confined to concert appearances, in which field she has many admirers as one of the most widely cultured of vocal artists.

She will be assisted at her New York recital by Selim Palmgren, the popular Finnish composer.

### Kathryn Meisle for Minneapolis Orchestra

M. H. Hanson reports that Kathryn Meisle, American contralto, has been engaged by the Minneapolis Symphony Orchestra for its first concert of the season. She was engaged as a result of Mr. Hanson's enthusiastic endeavors. The presence in New York of Emil Oberhoffer, the conductor of the orchestra, gave Miss Meisle a welcome opportunity to meet him and he very soon consented to hear her sing. After she sang the aria, "O Don Fatale," from "Don Carlos," and a few songs, Mr. Oberhoffer declared that he most enthusiastically confirmed the engagement, and that he felt he had just heard a singer with the greatest possible future before her.

Mr. Oberhoffer probably is establishing a precedent by engaging an artist to sing with the orchestra at Minneapolis before she has given a recital either in New York or Chicago.

### Joseph Press Arrives in America

One of the recent arrivals in New York is Joseph Press, formerly professor of cello at the Petrograd Conservatory of Music, having taught at that famous institution at the same time as Prof. Leopold Auer. Mr. Press intends to remain in the United States and devote his time exclusively to concert work.

### Jane Manner to Appear in Montclair

Under the auspices of the Montclair Federation of Women's Organizations, Jane Manner is presenting a drama festival in Montclair, N. J. There will be six readings, selected from the masterpieces of modern drama, the dates of which are October 18, 24 and 31 and November 7, 15 and 21.

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## A YOUNG COMPOSER AND HOW HE WON OUT

A Little Story of Today

BY FRANKLIN HARMONSON

Twenty-one years ago a gritty Canadian came to Chicago with little wealth in coin and a fortune in talent, hope and determination. But he had a trunk full of manuscripts and a head full of inspirations. Chicago was to be his gateway to the musical world. And so it proved.

Singers of note welcomed his songs and rendered them at concerts in the script, but publishers were shy. New com-



JAMES G. MACDERMID,  
Composer.

posers were an unknown quantity. So the young man determined to be his own publisher. Recognition was immediate. Such artists as Frances Alda, Jeanne Jomelli, Julia Claussen, Paul Althouse, George Hamlin, the late Evan Williams and a host of others made his numbers part of their repertory.

James G. MacDermid had arrived. Very much so. Song followed song—secular, patriotic, sacred, impassioned love songs in the highest musical forms, scriptural songs that entered the soul. And seven years ago the publishers began besieging him to leave his independent venture and come to them. He who had sought in vain for a publisher might now choose his own. Among others, F. J. A. Forster entered the lists. And of them all, after seven years of negotiating, inducing, persuading, Forster has won, as he has a reputation of winning. Now the entire MacDermid catalogue is transferred to that of Forster, Music Publisher, Inc. Moreover, the composer is under contract to write exclusively for this house.

Those who have heard or sung the love song, "Sacrament," the choirmasters who are familiar with the MacDermid series of sacred numbers, and the thousands who believe his "Land of Mine" is destined to become the national anthem, join in congratulating F. J. A. Forster on his achievement. Much money is involved and more sentiment. Composer and publisher are close friends and hold many ideals in common, foremost of which is a love of music in its highest aspect.

## Crimi's First Concert Tour

Although the present season will be Giulio Crimi's sixth one in America, it will be the first time that he has ever made a concert tour here. That, however, does not mean that he had not been approached on the subject previously, for he had had flattering offers for concerts immediately after his brilliant debut with the Metropolitan Opera Company. Crimi is far-seeing and is a keen student of conditions. He was in a country that is progressing musically very steadily—one where the tastes are somewhat different from his own—and he did not want to embark upon those troublous seas until he was sure of himself.

Crimi had seen operatic artists with one success after another to their credit face a concert audience and fail most miserably. Crimi's audiences have always been his first consideration, and he thought then of how he would measure up to their exacting standards. He waited.

Finally, at the celebration of the one thousandth Globe concert, which was held at the Metropolitan Opera House a year ago last April, the young tenor was persuaded to appear and "try his wings," so to speak. And he passed the critical test with flying colors! First of all, the Globe concert audiences are composed of real music lovers, most of whom know a gifted artist when they hear one, and when the magnetic young singer, with his pleasant smile to the topmost gallery, stepped buoyantly across the stage in his immaculate evening dress, followed by his accompanist, he was at once greeted with a storm of applause that "set him off right." His aria was one from "Tosca," rendered beautifully, and the rich, velvety quality of his voice and his brilliant top notes found full appreciation. Again when he finished he was accorded an ovation. The program was lengthy and there were other artists of note on it, but with the later appearances of Crimi came similar hearty demonstrations and numerous encores. That night decided Crimi's merit as a concert artist. He proved conclusively that he had swept all before him.

And now this fall he is to make his first concert tour, which will take him to the principal music centers of the Middle West and South. His programs will comprise operatic arias and songs in Italian, French and English.

Interest in Crimi is high, and those who were unable to secure him for their fall course have arranged to have him in their spring series, after the close of his Metropolitan season on February 15 and before his return to the scenes of his former triumphs in South America. Verily, Giulio Crimi is in demand, and he comes up to the demands of the most critical—artistically as well as in every other way. J. V.

## Ovide Musin Makes Records

Ovide Musin, violin virtuoso, has made phonograph records of four of his compositions, "Mazurka de Concert," "Nightingale," "Berceuse et Priere" and "Extase, Valse Lente." The records are the twelve inch size, so that he is able to play the introduction to the "Mazurka de Concert," which he considers the best part of this well-known number, though it is so often omitted on the concert stage. He was only fourteen years old when he composed this

violin piece. These records, the manufacture and sale of which will be under the exclusive control of the Belgian Conservatory of Music (Musin, founder and director) will serve the two-fold purpose of allowing the public to hear this eminent artist and of presenting the composer's own interpretations of his compositions.

## Silberta Assembles "Rigoletto" Cast

Rhea Silberta recently assembled a cast for a performance of "Rigoletto" for the Evening Mail concert, which was heard by Ralph Paonessa, the impresario, who had come to hear one of the singers who took part. He was so impressed with the entire cast that he has arranged for "Rigoletto" to be given in Newark, N. J., on October 30, and in Philadelphia the first week in December.

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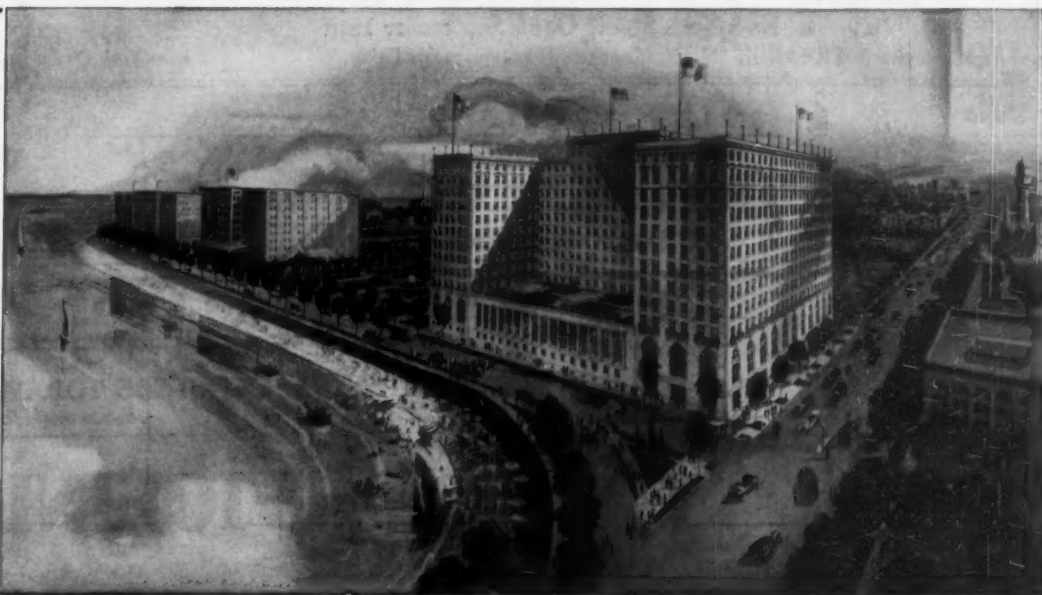
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#### CREDENTIALS NOT NEEDED.

"Will you please inform me whether it is necessary for music teachers to have credentials to teach music in the State of New York; also if it is necessary for teachers of primary music to have credentials?"

Credentials are not necessary for teachers of music in the State of New York, although it often seems as if it would be advantageous to have such a law. Naturally if a teacher is to be employed in a school or conservatory it would be necessary to show they were capable of filling the position.

#### SHOULD SINGERS SMOKE?

"A friend of mine wishes to know whether smoking is bad for the singing voice, either for a woman or a man? I would appreciate a reply to the above."

Smoking is supposed not to be good for the throat under any circumstances, yet many singers are inveterate smokers.

#### THEORY OF MUSIC.

"I believe that you are in a position to give me information which I badly need. I am studying harmony with a private instructor and also teaching the violin myself. But I would like to enter some conservatory where the theory of music is extensively and systematically taught, and do not want to go abroad. Will you please enlighten me as to what course it is advisable for me to follow and what courses are offered in the city? By doing so you will do me a most valuable favor indeed."

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### THE BERKSHIRE FESTIVAL

(Continued from page 25)

somewhat past middle age, a devotee of the art, and himself an amateur string player of prominence. He has presented forty prizes for chamber music, has given eighteen commissions to composers to write chamber music, has awarded six prizes for British violin making. He has given a series of prizes from time to time to students at various colleges of music for chamber music playing. The students form their own teams and choose their own music. This is going on at present at the Royal College of Music and is the source of much emulation and excitement among the students. Mr. Cobbett has also established a free library of British chamber music. He is a lecturer and writer on chamber music in various journals and is the editor of "Chamber Music," the only magazine ever devoted exclusively to this branch.

#### PROMINENT MUSICIANS ATTEND.

Prominent musicians among those present at this festival, in addition to those already named as executants, were Marshall Kernochan, Rebecca Clarke, Edwin T. Rice, Harold Bauer, Ruth Deyo, Carl Faelton, Felix Fox, Edwin Hughes, Ernest Hutcheson, Ethel Leginska, Guy Maier, Lee Pattison, Germaine Schnitzer, Ernest Schelling, Arthur Whiting, Oscar G. Sonneck, Carl Engel, George W. Chadwick, Paolo Gallico, Frederick Jacobi, Edgar Stillman Kelley, Charles Martin Loeffler, Daniel Gregory Mason, Frederick A. Stock, Efrem Zimbalist, Carl H. Tollefsen, Bernard Sinsheimer, Thaddeus Rich, Misha Piastro, David Mannes, William C. Carl, Franz Kneisel, Reinald Werrenrath, Richard Aldrich, H. E. Krehbiel, H. T. Parker, Walter Kramer, Walter L. Bogart, May Mukle, Sir Henry Heyman, Georges Longy, Nelson Illingworth, Walter R. Whittlesey, Antonia Sawyer, Mrs. Grainger, Zaminsky, Maikki Järnefelt, A. A. Pearson, Alfred Elkus, Mrs. F. A. Seiberling, Ernest Urchs and many music lovers of social prominence. F. P.

#### Cleveland's Friday Morning Musicales

Cleveland, Ohio, September 24, 1921.—The tenth season of Friday Morning Musicales brings ten artists of the first rank to be heard in the intimate surroundings possible only on such occasions. The concerts are to be given in the ballroom of the Hotel Statler, under the management of Mrs. Felix Hughes and Mrs. Franklyn B. Sanders. The recitals are always followed by luncheon parties, so that they are gala occasions and totally lack the restraint of the formal concert.

Charles Hackett, tenor of the Metropolitan Opera, opens the series on November 11. The rest of the course is as follows: November 25, Hulda Lashanska, soprano, and Andre

de Ribaupierre, piano; December 9, Paul Althouse, tenor, Metropolitan Opera Company, and Ninon Romaine, piano; December 30, Vasa Prihoda, violin, and Merle Alcock, contralto; January 30, Anna Case, soprano, and Samuel Lifschey, viola, Cleveland String Quartet; January 27, Louis Graveure. M. B. P.

#### Two Anderson Artists for Maine Festival

Phoebe Crosby will have an opportunity to repeat the operatic triumphs of her early career with the Century Opera Company at the Maine Festival this week (October 6 to 12) in the title role of "Aida" in costume and with stage setting. Mildred Bryars, who was not caught unprepared, demonstrated her equipment by singing for William R. Chapman, the musical director, nearly the entire part of Amneris without the score, and so secured a fine engagement to open her season of 1921-22.

#### Sibyl Sammis MacDermid Opens Studio in New York

Sibyl Sammis MacDermid, the Chicago vocal teacher, who for years has had a studio in the Fine Arts Building in that city, will arrive in New York City this week and begin teaching in her studio at 312 Riverside Drive. Mme. Sammis MacDermid will teach in conjunction with James G. MacDermid.

#### Dan Visanska Resumes Classes

Dan Visanska, violinist, returned to New York on October 5 to resume his teaching here and at Summit, N. J. He has also been engaged to teach a class in New Canaan and in Stamford, Conn., on Wednesdays.

#### Macmillan: Recital October 14

Francis Macmillan, the violinist, opens his New York season with a recital at Town Hall on Friday evening, October 14.

#### Forsyth-Barlow Wedding

Mr. and Mrs. W. O. Forsyth, of Toronto, Canada, have announced the marriage of their daughter, Marjorie Stewart, to Fred Holmes Barlow, on September 21.

#### Harold Henry Sails for France

Harold Henry, the pianist, sailed on October 1 for France on board the steamship Rochambeau.

#### Buzzi-Peccia Resumes Teaching

A. Buzzi-Peccia has returned from Europe and has resumed teaching at his New York studios.

FREDERICK H.

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# OBITUARY

## David Bispham

Several weeks ago the *MUSICAL COURIER* published the news of the extremely dangerous condition of health into which David Bispham had fallen, being suddenly attacked by a severe intestinal malady. More recently his thousands of friends and admirers were glad to hear that he was well on the road to recovery; but on last Sunday, October 2, he was seized with a severe heart attack in his home, 145 West Fifty-fifth street, and passed quickly away, with Dr. Ansell, the house physician, and a nurse in attendance. Mr. Bispham's recovery had progressed to such an extent that he had even given some lessons during the preceding week, but his heart proved too weak to withstand the strain of the relapse when it came.

No figure in American musical circles is better known than that of David Bispham. So familiar is his story that it hardly seems necessary to set down here more than a bare outline of the career which he described so interestingly in his own book, "A Quaker Singer's Recollections." He was born in Philadelphia, January 5, 1857, the son of William D. and Jane L. (Scull) Bispham. He studied at Haverford College and was graduated from there in 1876 with the degree of Bachelor of Arts. The same college awarded him the degree of LL. D. in 1914, and Hillsdale College gave him the degree of Mus. Doc. in 1919.

Bispham's musical education was obtained abroad under two famous Italian masters, Vannucini and Lamperti, and he studied later in London with William Shakespeare. His stage debut was made in London on November 3, 1891, when he sang in Messager's "La Basoche" with the Royal English Opera Company. His first appearance in grand opera was at Drury Lane, London, June 25, 1892, in the role of Kurvenal in "Tristan und Isolde." In his native country he sang first in concert, appearing on December 9, 1893, with the New York Symphony Society, giving Loewe's ballad, "Archibald Douglas," and—peculiarly enough—arias from "The Bohemian Girl."

The year 1896 saw him at the Metropolitan Opera, where, on November 27, he sang Telramund in a "Lohengrin" cast which included Eames, Olitzka, and Jean and Edouard de Reszke. From that time on he sang for years at the Metropolitan and in London, his repertory including roles in German, Italian, French and English. He was throughout his career an earnest and vigorous advocate of opera in English, and in 1916, when the Society of American Singers, of which he was one of the founders, came into being, he put his theory into practice with remarkably fine performances of "Bastien and Bastienne," "The Impresario" (winning special success in the latter), and "The Night Bell," in which he presented an irresistibly comic figure.

He won renown not only as a singer but also as a public reader. One of his ventures was the presentation of a play

called "Beethoven," in which he impersonated the great master. His readings of "Enoch Arden" and "Midsummer Night's Dream" were also well known. It was in a reading of the latter that he made his last public appearance in New York on December 26 last, at a New York Symphony concert, when all of Mendelssohn's music to the play was performed.

He was above all versatile, as is shown by the fact that he won fully as much success in concert and oratorio work



DAVID BISPHAM.

as in opera. At his recitals he gave the best of song literature, being, for instance, the first to introduce Brahms' "Four Serious Songs" in this country. He made "Danny Deever" for Walter Damrosch and also took part in the latter's attempt at opera, "The Scarlet Letter."

Bispham is survived by his wife, from whom he had lived apart for many years under a separation agreement, and two daughters. His only son, David, was killed by an airplane accident in England as a member of the Royal Air Forces. Mrs. Bispham and one of the daughters live at Stamford, Conn.; the other one is studying in Italy. Burial will be at Philadelphia after a funeral service in this city.

## Enrico Scognamiglio

Jovial, artistic, cultured, loved by everyone, Enrico Scognamiglio, cellist, bon vivant, and chum of Caruso, followed

his great friend quickly into the beyond, for the cable brings news of Scognamiglio's death at Naples on September 28, while his wife and two children were at sea on their way to New York.

Enrico Scognamiglio came to this country about twenty-five years ago as a cellist and taught and played that instrument until he retired in order to go into the brokerage business. He and Mrs. Scognamiglio were ideal hosts and built up a large social following, chiefly among the artistic élite of New York. Caruso and Mr. Scognamiglio were together constantly, and the latter, an intellectual and artistically wide visioned musician, often acted as the adviser to the famous artist in many matters relating to phrasing, interpretation, costuming and histrionism. Mr. Scognamiglio will be greatly mourned by his circle of friends and missed keenly in the intimate musico-bohemian circles.

## Engelbert Humperdinck

Engelbert Humperdinck, the composer, died of apoplexy at Neu Strelitz, on September 27, aged sixty-seven years. He was born at Siegburg, near Bonn, September 1, 1854. He studied with Ferdinand Hiller at Cologne, winning the Mozart Prize. Then he went to Munich, working there under Lachner and Rheinberger. In 1879 he won the Mendelssohn Prize at Berlin, going to Italy, where he met Wagner, who took him to Bayreuth to assist in the first production of "Parsifal." Later he became the teacher of Siegfried Wagner. In 1881 he won the Meyerbeer Prize, going again to Italy, then to Barcelona, where he taught at the conservatory for two years. Returning to Germany, he taught at Cologne and Frankfurt, and wrote musical criticism for the *Frankfurter Zeitung*. In 1896 he retired to Boppard to devote himself to composition, but in 1900 accepted the directorship of the Meisterschule for composition in Berlin, with the title of Professor, though his duties were largely nominal. About 1915 he experienced a shock and was sent by the Kaiser to the latter's villa at Frascati, near Rome, to recover.

The work which made him famous, the fairy opera, "Hänsel und Gretel," was first produced at Weimar in 1893, and within three years had been played all over Europe and in America. None of his other operas ("Dornroschen," "Die Koenigskinder," "Die Marktenderin") anywhere near approached the success of the first. He was the author of numerous choral works which had decided vogue. Of his comparatively few orchestral works, a humoreske and the "Moorish Rhapsody" are best known. Many of the excerpts from Wagnerian operas which are so popular in concert were prepared by him.

## Lynchburg to Have Fine Series

The Women's Club of Lynchburg has booked one of the greatest Artist Concert Series ever presented in that city. The course will include Claire Dux, soprano; Tino Pat-tiera, tenor; Leopold Godowsky, pianist; Francis Macmillen, violinist; Clara Butt, contralto; Kennerly Rumford, baritone, and Anna Pavlova and her ballet. The Music Lovers' League of Lynchburg will also have Bronislaw Huterma, Polish violinist, for November 21.

# BRILLIANT SEASON BOOKED FOR THE FLONZALEY QUARTET

Nov.	8 Middlebury	9 Toronto	16 Boston
	9 Hartford	10 Cleveland	17 Lewiston
	10 Haverhill	11 Buffalo	19 Quebec
	11 Providence	12 Aurora	20 Three Rivers
	12 Williamstown	13 Ithaca	21 Montreal
	14 Utica	14 Poughkeepsie	22 Ottawa
	15 Glens Falls	15 Philadelphia	23 Kingston
	17 Montclair	17 New York	25 Detroit
	18 East Orange	19 Boston	March 1 Long Branch
	22 New York	20 Portland	2 Millbrook
	24 Roselle	21 Fall River	3 Princeton
	27 Chicago	23 Washington, D. C.	7 New York
	28 Kenosha	24 Gettysburg	9 Boston
Dec.	1 Minneapolis	26 Uniontown	10 Dobbs Ferry
	4 Milwaukee	27 Washington, Pa.	12 Philadelphia
	5 Des Moines	29 Chicago	13 Washington, D. C.
	6 Kansas City	Feb. 3 Greenville, S. C.	15 Delaware
	7 Fort Dodge	4 Atlanta	17 Godfrey
	8 Cedar Falls	5 Charleston	18 St. Louis
	9 Grinnell	6 Jacksonville	21 Leavenworth
	10 Urbana	8 Richmond	22 Lawrence
	11 Indianapolis	9 Charlottesville, Va.	23 Winfield
	12 Louisville	10 Baltimore	24 Oklahoma City
	13 Cincinnati	12 Philadelphia	25 Tulsa
	15 Mount Vernon	13 Washington, D. C.	27 Fort Worth
	16 Columbus	14 New Britain	28 Dallas
	18 Pittsburg, (Aft.)		
	18 Greensburg, Pa., (Eve.)		
	19 Indiana, Pa.		
Jan.	5 Syracuse		
	6 Rochester		
	8 Chicago		

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NEW YORK RECITALS ARRANGED

## PHILADELPHIA ORCHESTRA OPENS TWENTY-SECOND SEASON

Notes from the Leefson-Hille Conservatory—Dr. Hirsch  
Makes Announcement Regarding Philharmonic Society  
—Students Invited to Join Symphony Club—  
Westel-Conner Institute Opens—Notes

Philadelphia, Pa., Oct 1, 1921.—The twenty-second season of the Philadelphia Orchestra will mark the tenth anniversary of Leopold Stokowski's régime as conductor. Under his guidance the influence and fame of the orchestra is spreading fast in the music centers of both America and Europe. Mr. Stokowski's programs this season will, as usual, represent a wide choice of compositions, including besides the classics new works by modern composers of all schools and nationalities. Vincent d'Indy, the French composer, will be one of the distinguished guest conductors.

Besides the symphonic series three concerts will be given for young people at the Academy of Music. There also will be three concerts designed primarily for the accommodation of those who cannot gain admittance to the concerts in the regular series. The regular series will consist of twenty-five Friday afternoon and twenty-five Saturday evening concerts, beginning October 7 and 8, and ending April 28 and 29, during which period there will be five weeks when the orchestra will be on tour. The following soloists will appear with the orchestra: Pianists—Harold Bauer, Alfredo Cosella, Myra Hess, Josef Hofmann, Edward Lane; violinists—Paul Kochanski, Thaddeus Rich, Arrigo Serato, Emil Telmányi and Ferenc Vecsey; violists—Louis Bailly and Romain Verney; cellist—Michel Penha; singers—Elena Gerhardt and Maria Ivoguin.

### NOTES FROM THE LEEFSON-HILLE CONSERVATORY.

The fall term of the Leefson-Hille Conservatory of Music began September 26. The many achievements attained recently by some of the students indicate the high standard of the school. John Thompson won the Pennsylvania State prize, Dorothea Neebe was awarded the gold medal offered by the Philadelphia Music Club, the Pennsylvania State prize of the National Federation of Music Clubs and received the highest marks in competition held by the Eastern States in New York City. Ruth Reeves, Walter Dunham, Lillian Bitner, Elizabeth Husted and Irma Stiles successfully passed the New Jersey State Board examination, while Anna Regan took both the New Jersey and Pennsylvania State tests with honors. Evelyn Tyson is the receiver of the medal offered by Dr. Leopold Stokowski. In addition to this, Miss Tyson won the medal offered by the Philadelphia Music Club and the State prize offered by the National Federation of Music Clubs in Pittsburgh, Pa. The Philadelphia Music Club awarded gold medals to Ruth Nathanson and Renee Rigby. The Art and Alliance elected Anna Monahan as an honorary member. Irma Stiles was engaged as supervisor of music at Pleasantville, N. J.

### DR. HIRSCH MAKES ANNOUNCEMENT REGARDING P. S.

Dr. Charles S. Hirsch, treasurer and manager of the Philharmonic Society, has made a definite announcement concerning plans for this season. Orchestra members will receive fees almost fifty per cent. in excess of those paid last season and the number of players will be increased to ninety. All of the concerts will be given at the Academy of Music. Although expenses have increased, the membership remains at five dollars, entitling the members to all five concerts. A number of fine artists will appear as soloists with the orchestra. The opening concert is October 30, and the subsequent concerts December 4, January 8, February 5 and March 5.

### STUDENTS INVITED TO JOIN SYMPHONY CLUB.

The Symphony Club, whose season opens Tuesday evening, October 4, with a meeting of the full orchestra, announces that those who wish to take advantage of any vacancies in its full or string orchestra, or theory classes, are invited to apply in person Thursday evenings at 1235 Pine street. Free membership is offered to serious minded and talented music students.

### WESTEL-CONNER INSTITUTE OPENS.

The opening of the new Westel-Conner Institute of Music is announced by Charles Westel and Charles Conner, directors. The concert series for the season will include pupils' concerts, teachers' recitals and lectures on musical appreciation.

### NOTES.

The Narberth Choral Society, Clarence C. Nice, director, opened its 1921-22 season with a mixed chorus of 100 voices. The society will be assisted by noted soloists at its benefit concert for the Holiday House.

The Choral Union, Anne McDonough, director, resumed rehearsals September 26 at the New Century Guild. This organization does the advanced work of the public sight singing classes. Applicants for membership must have at least one season's training in sight singing preparatory to the larger choral work.

H. N.

### Minnie Tracey Pupils Win Success

Minnie Tracey's pupils are still winning success in Columbus and Cincinnati, Ohio. Edna Fix Zirkel, who possesses a beautiful lyric soprano voice, and Mathilde Dawson, a splendid contralto, made a great success in the former city when they appeared recently at the St. James Theater. They sang several duets in costume, one from "Martha" being much admired. Both have been reengaged to sing again and they will also appear in Portsmouth, Dayton, Cincinnati and other Ohio cities, as well as in eastern Indiana. The Evening Dispatch, in commenting upon the work of these young women, said that they were

pupils of Miss Tracy and were "well schooled in concert songs and arias."

Florence Enneking, another artist-pupil, has been engaged for a special performance of "Tosca" at the Capitol Theater in Cincinnati, and Hazel Levy has also been offered an important engagement. Mrs. Levy is the winner of a prize offered by the Ohio Music Teachers' Convention in Dayton last May.

### Rosing Delights Brighton, England

The Daily News of Brighton, Eng., in commenting upon Rosing, the Russian tenor's appearance there last month, said in part: "It was a worthy welcome for the great Russian tenor, who rewarded his patrons by a performance that will long be remembered for its superlative artistry. What arrested attention was not so much the voice as the way it was used. One has perhaps heard tenors of finer



### A NOTABLE TRIO.

(Left to right) Michael Arensky, Russian cellist; Rosing, and Ivor Newton, pianist, snapped at Brighton, England, after the Russian tenor's recent concert there.

timbre, of more sustained power, and greater resonance; but seldom is an extensive register employed with such wonderful flexibility of tone, perfect enunciation and precise intonation in every mood."

### Sydney Thompson Enjoyed This One

While in London, on a recent successful tour, Sydney Thompson had the interesting experience of giving two recitals for the women constituents of one of the most prominent members of Parliament. These women came from a factory district near London and were largely workers. Among them were several American negroes, who were, as usual, most appreciative not only of the humor, but also of the finer points of the program as well.

The recitals were given in the charming garden, paved with red tiles, behind the London home of the M. P., and Miss Thompson stood, with a vine-covered wall for a background, facing the afternoon sun. A tall, gaunt, forbidding Scotchwoman was seated in the front row. Her expression never relaxed, although the rest of the audience was laughing, and never did she evince the slightest interest. About half way through the program, however, a sudden kindling of animation overspread her face, and she watched Miss Thompson with breathless attention for the rest of the performance. Miss Thompson was congratulating herself on having at last won over this difficult listener, and later, when the women were expressing their pleasure, she was delighted to see the Scotchwoman solemnly approaching her.

"Ah," thought Miss Thompson. "Now I shall know what it was that interested her."

"Did you enjoy it, Mrs. McGregor?" said the wife of the M. P.

"Well, your ladyship," said the critic, eyeing Miss Thompson curiously. "I was no lessening overmuch to what she said, but I was fair astonished the way she would be carrying on wi' the sun full in her eyes like the light of a locomotive, and she no blinkin' or makin' a face!"

### Margolis Pupils Successful in Opera

Many of the leading pupils of Samuel Margolis, New York vocal teacher, are scoring successes wherever they appear. James Wolf, who is engaged to sing leading basso roles with the Chicago Opera Association next season, is having phenomenal success in Mexico, where he sang leading basso roles. It is worthy of mention that since Mr. Wolf has been in this country (about two years) he has continually studied with Mr. Margolis, under whose able guidance he has made great strides. He was engaged by Mary Garden direct from Mr. Margolis' studio.

Another artist-pupil of Mr. Margolis is soon to sing with Stracciari. She is Anna Zdenek, and Mr. Margolis expects great things from her. She scored an unusual success in Baltimore recently, where she sang Lucia twice in one week. She possesses a beautiful coloratura soprano voice, and sings with ease. Although her voice is not very large, it carries splendidly.

### Seville Arrested

Bernard H. Seville, who recently came into unpleasant prominence in Chicago by passing himself off as the representative of a prominent talking machine company and fleeing a number of too credulous artists, came to grief in being too sanguine. He tried to work the same game on artists of the Scotti Opera Company while that organization was playing in Seattle and was recognized by Charles Hackett, the tenor, who had seen him in Chicago. Through Mr. Hackett's prompt action Seville was apprehended and detectives were immediately sent on to take him back to Chicago, where he was wanted on the charge of obtaining \$1,250 under false pretenses.

### Bernard Wagenaar Returns to New York

Bernard Wagenaar, pianist of the Hollandsch Trio, who spent the summer at Martha's Vineyard, Mass., has returned to New York and at once reopened his residence studio at 117 West Eighty-sixth street. Mr. Wagenaar specializes in teaching piano, harmony and composition.

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## THE SAN CARLO OPERA

(Continued from page 5.)

Morales; Frances Morosini, Frascita, and Anita Klinova, Mercedes. Mme. Ferrabini's Carmen was one depicting much intelligence and understanding of the role. Her acting was unrestrained and free from exaggeration, while vocally she was above many who essay this role. Miss Keltie, who was heard as Micaela last season, again won the sincere approval of the large audience. Mr. Corallo's Don Jose was not strong, vocally or dramatically, which might have been accentuated through the excellent support he had in Mme. Ferrabini and Miss Keltie. Mr. Royer's Escamillo was commanding.

Carlo Peroni, who conducted, proved himself a forceful musician, at all times holding his forces under perfect control. Sylvia Tell and Corps de Ballet gained much applause. Enthusiasm reigned supreme throughout the entire performance.

## "MADAME BUTTERFLY," OCTOBER 1 (MATINEE).

Anna Fitzu, the versatile, made her second guest performance with the San Carlo Opera Company in New York on Saturday afternoon, October 1. Miss Fitzu has been heard in many roles in which she has won admiration from New York admirers, but it is the first time she has essayed the role of Cho-Cho-San in Puccini's ever beautiful "Madame Butterfly." Although a bit too tall, Miss Fitzu had a good sized tenor—thank goodness—and she also succeeded in making herself look shorter by bending over slightly. Vocally the music is well suited to her rich voice, and she did some really fine singing, especially in the second and third acts. The "Un Bel Di" was beautifully rendered and won rounds of applause from the audience. In her acting she showed that she is capable of great depth; particularly in the scene with the child was she impressive. The audience was visibly moved by her impersonation and she was the recipient of much applause. In appearance she was picturesque.

In Giuseppe Corallo, as Pinkerton, and Graham Marr, as Sharpless, Miss Fitzu had two good looking associates. Their singing, also, was none the less impressive. Corallo has a voice of excellent quality and sang with abandon and telling effect and Graham Marr's admirers were glad to have him back again. Ada Paggi was a sympathetic Suzuki, even though she did slip off the pitch a bit in the big duet with Butterfly, and rather spoiled the effect. Pietro de Biasi, as the Bonze, was vocally satisfactory if not so much so in make-up, while the reverse might be added for Joseph Tudisco as Goro; he certainly was not in good voice. The chorus also did not seem to be up to the mark, and Henry Hadley, who made his first appearance as guest conductor with the company, had a merry time with it at the end of the second act. The rest of the score he invested with proper spirit and pathos.

## "IL TROVATORE," OCTOBER 1 (EVENING).

Gaetano Tommasini undoubtedly scored the ovation of the evening when "Il Trovatore" was given on Saturday evening last, October 1. After his singing of "Di Quella Pira" the enthusiasm of the audience was so great that he was compelled to repeat the aria. Mr. Tommasini is an excellent artist vocally, but histrionically he is not entirely adequate. Gaetano Viviani was thoroughly artistic from every angle in the role of the Count de Luna. The part of Azucena was in the capable hands of Nina Frascani and Bianca Saroya did good work as Lenora. Anita Klinova and Pietro de Biasi were others who appeared in the opera. The performance was excellent throughout, with the exception of the ballet, which was not up to the high standard of the rest of the cast. Arturo Papalardo conducted.

## First Bach Choir Rehearsal of Season

Dr. J. Fred Wolle, organizer and director of the Bach Choir, was genuinely pleased with the first rehearsal of the season, held in Nativity Parish House, on September 26. Parts of the Mass in B minor, which will be sung when

the choir goes to Philadelphia on November 5, were rehearsed, and some work was done on the "St. Matthew's Passion" music, which will be sung at the spring festival in Bethlehem. As the choir membership is limited, there are not many vacancies to fill, most of the old members having returned. From now on until the Philadelphia trip two rehearsals a week will be held in the parish house of the Church of the Nativity; after that they will be resumed in the chapel of the Moravian College for Women, the regular time being Sundays at 3 p. m. and Mondays at 7.45 p. m.

## Myra Hess with Boston Symphony

Myra Hess, the English pianist, who will come to the United States and Canada this coming season, will arrive immediately after the holidays to tour as far as the Pacific Coast. Her manager, Annie Friedberg, has just closed a date for this artist to appear with the Boston Symphony Orchestra. Miss Hess' first orchestra appearance will be with the Philadelphia Symphony, under Mr. Stokowski, to be followed by other important concerts in the South and in California.

## Gerhardt Recital Here October 23

On Sunday evening, October 23, Elena Gerhardt, famous lieder singer, will make her first re-appearance in this country since the war in a recital at Town Hall. Miss Gerhardt will sing two groups in German—one of Beethoven's songs and the other Bach's—while an English group contains songs by Carpenter, Sharp, Grainger, Wolff and Frances Wyman. Miss Gerhardt will have the assistance of Coenraad V. Bos at the piano.

## Kochanski's Many Bookings

The Beethoven Association has invited Paul Kochanski, the Polish violinist, to appear with Pablo Casals in January. Other January appearances of the Polish violinist will include the Biltmore musicales and a Metropolitan Sunday night concert. Mr. Kochanski will have eleven New York engagements in recital and with orchestra. In addition, a limited number of concerts are now being arranged for him in joint recital with Alexander Siloti, the Russian pianist.

## Carl Friedberg to Tour America

The announcement comes from Europe that Carl Friedberg, pianist, will return to America for another concert tour during the season 1922-23. Mr. Friedberg will arrive here early in October, 1922.

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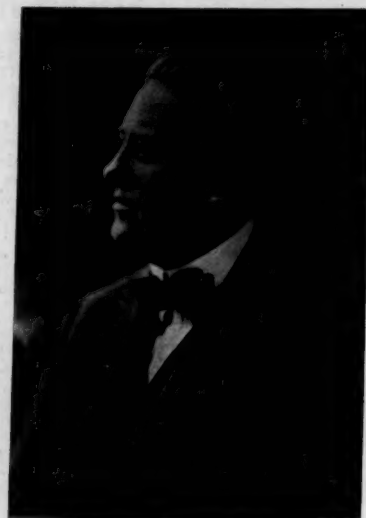
UMBERTO SORRENTINO

descending the steps at the water's edge of Villa Sorrentino, at Wading River, L. I., this artistic summer home, with its birds, trees and water, being the tenor's latest acquisition. Here he became bronzed and tough, ready for the strenuous season already marked out. October 12 he begins in Portsmouth, N. H., being booked up to April 13, 1922 (in Mount Vernon). Besides many concert engagements, he will appear as guest artist in opera, similar to his recent Baltimore engagement, when he sang "Il Trovatore" and "La Traviata." His tours in the South and West, covering the country from Atlanta to Detroit, with three appearances in Akron, brought him extended reputation.



WITH THE  
YEATMAN  
GRIFFITHS  
AT LAKE  
CHATEAUGAY

The accompanying snapshots were taken at the well known vocal authority's camp in the Adirondack Mountains. (1) Mr. and Mrs. Griffith in front of their summer place; (2) Yeatman Griffith hooking the bait—or baiting the hook? (3) Mr. and Mrs. Griffith and their daughter, Leonore, boating on Lake Chateaugay. The Griffiths revelled in a six weeks' vacation, after the most strenuous and successful season they have ever enjoyed. The New York studios opened on September 26 with full bookings.



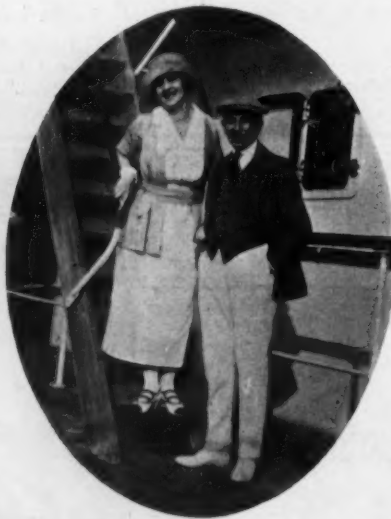
ARTHUR MIDDLETON,

baritone, who will give his first recital in several seasons at Aeolian Hall on the afternoon of October 9.



MRS. JOHN DENNIS MEHAN,

vocal teacher of New York, on the porch of her seaside home, The Battery Camp, overlooking Penobscot Bay, Maine, and only twelve feet from the water's edge. Her artist-pupils, Helen Porter and Augusta Van Atta, gave several of their "Child Song and Indian" recitals at country clubs and elsewhere in that vicinity during the summer with success. Mrs. Mehan has resumed teaching in her studios at Carnegie Hall, New York.



MR. AND  
MRS.  
OTTOKAR  
BARTIK

photographed abroad, probably on their way to France, for the postcard bore a Paris post mark.



HENRY F. SEIBERT IN ROME

(Left to right) Henry F. Seibert and Mrs. Seibert of Reading Pa., and Powell Weaver of Kansas City, Mo., photographed inside the Coliseum, Rome. Mr. Seibert played the organ in St. Peter's of the Vatican, St. Cecilia Academy and in the Superior School of Sacred Music, Rome. July 28 he was heard in Settimo Vittone, the home town of Pietro A. Yon, with whom he studied while abroad. September 3 Mr. Seibert played in Milan. Passage was arranged for the party to return to America September 14.

THE SITTIG  
TRIO

at Stroudsburg, in the Pocono Mountains. (Left to right) Edgar Sittig, Margaret Sittig, F. V. Sittig and Mrs. F. V. Sittig.



ARTISTS ENTERTAINED AT RECEPTION

(Left to right) Charles Wakefield Cadman, Princess Tsianina, Mrs. Gilbert Moyle, Annie Louise David, and Gabrielle Woodworth taken on the steps of Miss Williams' School in Thousand Oaks, Berkeley, Cal., after a reception that was given by Mrs. Moyle and Mrs. Woodworth for these artists on September 17, at which several hundred people were present.



JULIA CLAUSSEN,

on board ship en route to Mexico City, where she has been scoring success in opera. El Herald summed up her first performance there in one sentence: "Claussen possesses rare artistic gifts and a wonderful mezzo soprano."



EMMA ROBERTS AT LAKE PLACID

The singer spent August and part of September at the Lake Placid Club, Lake Placid, N. Y., and the accompanying snapshots were taken during her stay there. Besides indulging in golf, horseback riding, etc., Miss Roberts coached with Mme. Sembrich, working on some of the classic German lieder which will be a feature of her programs the coming season and for which she showed a particular interpretative gift when she first began her career five seasons ago.







FRANCESCA  
ZARAD,

soprano, who will fill many engagements this winter. Contracts already made will carry her to the far West. She will also have an extensive tour of the southern states. In February, Mme. Zarad will visit Cuba for the first time, giving ten recitals there. Return dates are included in the soprano's forty-eight engagements. (Photo by Terkelson and Henry.)



LENORA SPARKES AND HER  
MOTHER.

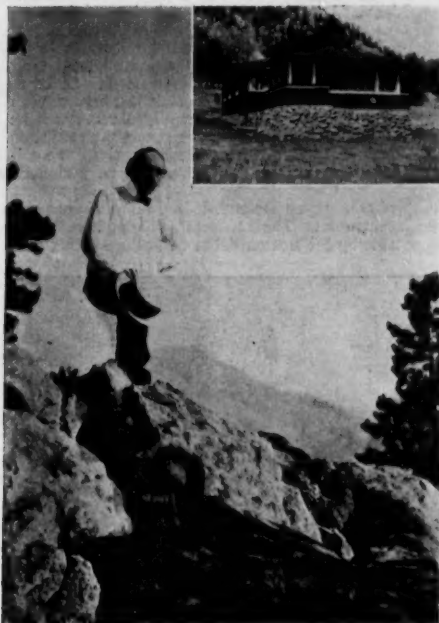
The accompanying snapshot was taken during the summer and shows Miss Sparkes on the grounds of her mother's home, the Manor House, near Bristol. Just prior to sailing for America on September 25, the soprano gave a recital in Wigmore Hall, London, and scored an enormous success. Miss Sparkes will open her season here on October 7 in Carnegie Hall, Pittsburgh, when she will give a joint recital with Clarence Whitehill.



RUDOLPH GRUEN,

pianist, who is on a five weeks' concert tour with Evelyn Scotney, which will take him to cities in Pennsylvania, Ohio, Michigan, Wisconsin, Nebraska, Missouri, Ohio and Kentucky. Upon his return after November 5, he will have some additional dates with Miss Scotney and Paul Althouse. Beginning the first of January, he will again accompany Mr. Althouse to the Pacific Coast. During the past summer, Mr. Gruen has done some composing, writing several songs to Gordon Johnson's words. These will be sung by leading artists. In addition to accompanying these artists, Mr. Gruen will also play solos. In the past he has toured with Ruffo, Althouse, Claussen, Fitzu, Namara, etc.

FRANCES ALDA (Right)  
who will program Rhea Silberta's "Message" at all of  
her concert's this season. (Photo © Miskkin.)



HENIOT LEVY,  
summering at Estes  
Park, Col., where  
the above snap-  
shots were taken.  
Here Heniot Levy,  
the eminent Chi-  
cago pianist and  
pedagogue, spends  
his summers in his  
charming little  
bungalow (pictured  
above.) Mr. Levy  
has returned to  
Chicago to the Amer-  
ican Conserva-  
tory, where a large  
class awaited him,  
and he is busy all  
day long at this  
early stage in the  
season, which looks  
like a heavy one for  
this prominent  
artist.



HANNA BROCKS-  
OETTEKING,

who returned recently from  
Europe, where she passed the  
summer, and has reopened her  
studios in New York. (Kohler-  
Tietze photo.)



MAIA  
BANG,

assistant to Leo-  
pold Auer, is ex-  
pected back in  
America in a few  
days after a long  
stay abroad, dur-  
ing which she vis-  
ited London, Paris,  
Berlin and Nor-  
way. She reports  
a highly successful  
trip. While in  
Norway she com-  
pleted the third  
and fourth parts of  
her violin method,  
which will be pub-  
lished this month.  
In one of these  
pictures Maia Bang  
was photographed  
with the famous  
Norwegian com-  
poser, Christian  
Sinding; in the  
other she is seen  
by the Musé Cling,  
in Paris. Both  
pictures were taken  
this past summer.



LAURA LITTLEFIELD,

the well known soprano, has been engaged again as soloist with the Boston Symphony Orchestra and will be heard with that organization on November 10. Mrs. Littlefield is preparing for what promises to be the most active season of her career. Besides continuing to make records for the Victor Company, Mrs. Littlefield will be heard during October in Boston, Hanover, Brockton, Providence and Manchester.



LYELL BARBER,

a young pianist, who is already favorably known in musical circles for his artistic work, is to make his debut recital at Aeolian Hall on Friday afternoon, October 21. Mr. Barber studied at the Bush Conservatory in Chicago and with Mr. and Mrs. Josef Lhevinne. His professional debut was made in Chicago in October of 1919, and since then he has played in many places, having appeared twice as soloist with the Minneapolis Symphony and toured with singers of the Chicago and Metropolitan Opera companies. Last year he devoted entirely to study and this year's dates will include several appearances with Paul Althouse and an extensive tour with Mme. D'Alvarez, beginning in December. (Photo © by Underwood & Underwood.)

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The Contest Will Close December 1, 1921

Manuscripts must be labelled with a motto or nom de plume, and be accompanied by a sealed envelope bearing outside the same motto or nom de plume and containing the name and address of the composer. These envelopes will not be opened by the judges until they have selected the winning composition.

Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, at 61 West 74th Street, New York City.

The judges will be Josef Stransky, Henry Hadley, Hans Letz, Bernard Sinsheimer, Herman Spielter, Roberto Moranzoni and Joan Manen.

The winning composition is to have its first performance at one of the concerts of the American Music Optimists.

For all further information regarding the contest

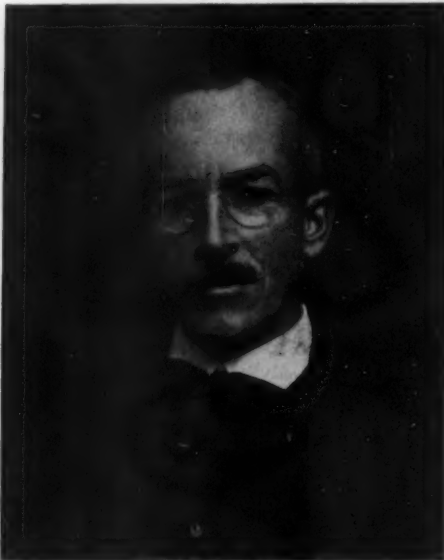
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**BOSTON PLANS BUSY SEASON****OF OPERA AND CONCERT**

Steinert Concert Series at Symphony Hall Attracts Attention—Ester Ferrabini to Star in Opening Performance of San Carlo Opera—Willard Flint Resumes Singing and Teaching

Boston, Mass., September 30, 1921.—Artists of international renown, together with established American favorites, will be presented at the six Steinert concerts to be given on Thursday evenings at Symphony Hall, beginning October 20, under the direction of Albert M. Steinert. These concerts were introduced in Boston last season with signal success. The stars of the opening concert will be Margaret Matzenauer and Charles Hackett. These two will be followed on October 27 by Mabel Garrison, the coloratura soprano, and Reinald Werrenrath, American baritone.

At the third concert, on December 15, Louise Homer will make her appearance. The concert on December 29 will be made notable by the Boston debut of Erika Morini, who



WILLARD FLINT,  
Bass and vocal coach.

has been acclaimed in European capitals and in New York as the foremost girl violinist of the century.

An established European celebrity, and now also one of the leading figures in new world musical life, is Willem Mengelberg, who will direct the New York Philharmonic Orchestra at the concert on March 16. Mr. Mengelberg, Holland's most distinguished conductor, attracted much attention in New York last winter. This Steinert concert will mark his first appearance in Boston.

Jascha Heifetz, whose wizardry as a violinist has been acknowledged on both sides of the Atlantic, will close the Steinert series on April 13. There is great interest in his return after two years' absence.

ESTER FERRABINI TO STAR IN OPENING PERFORMANCE OF SAN CARLO SEASON.

Ester Ferrabini, distinguished soprano, wife of Agide Jacchia, who directs the Boston Conservatory, will sing the title role in "Carmen," the opera selected to open the Boston season of the San Carlo Opera Company, at the Boston Opera House, November 7. This announcement will no doubt excite great interest in Boston, since Mme. Ferrabini is usually regarded as one of the greatest Carnens of the past generation.

Other guest artists of international fame, including Marie Rappold and Anna Fitzu, will also be heard here. Mr. Gallo promises to bring his company here intact after the New York engagement at the Manhattan Opera House. This company includes a ballet, with Sylvia Tell as première danseuse.

The other artists who complete the personnel of the San Carlo Opera include many singers who have appeared with the leading companies in Europe and in South America, as well as in the United States. Among them are Sofia Charlebois, Madeline Keltie, Josephine Lucchesse, Bianca Saroya, Beatrice Eaton, Nina Frascani, Anita Klinova, Agnes Kraemer, Romeo Boscacci, Pietro Corallo, Gaetano Tommasini, Joseph Tadisco, Pietro Dandria, Luigi Dalle Molle, Joseph Royer, Gaetano Viviani, Arnold Becker, Natale Cervi, Pietro Di Blasi and Henry Scott.

The repertory will be as follows: First week—Monday, "Carmen"; Tuesday, "Bohème"; Wednesday matinee, "Faust"; Wednesday evening, "Rigoletto"; Thursday, "La Forza del Destino"; Friday, "Aida"; Saturday matinee, "Madame Butterfly"; Saturday evening, "Il Trovatore." Second week—Monday, "Tosca"; Tuesday, "La Traviata"; Wednesday matinee, "Hansel and Gretel"; Wednesday evening, "Cavalleria Rusticana" and "Pagliacci"; Thursday, "Madame Butterfly"; Friday evening, "La Gioconda"; Saturday matinee, "Lohengrin"; Saturday evening, "Otello."

That the engagement will be of social and artistic importance is evidenced by the demand for seats and the splendid support which the Boston committee, composed of the leaders in social and musical circles, is giving to Richard Newman, the local subscription manager, in Steinert Hall. From him lists of artists, subscription blanks and other data may be obtained.

Boston is thus making a determined effort to restore grand opera on a large scale to the place which it once occupied here, as is indicated by the personnel of the committee which is aiding Mr. Gallo. The committee is composed of the following: George Baker, William P. Blake, Mrs. S. Parker Braemer, George W. Chadwick, Frederick S. Converse, Mrs. Maurice Curran, E. B. Dane, George R. Fearing, Jr., Ralph L. Flanders, Mrs. Allan Forbes, Lieut.-Gov. and Mrs. Alvan T. Fuller, Wallace Goodrich, Prof.

Charles H. Grandgent, Henry S. Grew, Courtney Guild, Edward Burlingame Hill, Mrs. Henry S. Hunnewell, Robert Jordan, Judge Frank Leveroni, Mrs. Hall McAllister, Mr. and Mrs. Frank Gair Macomber, Henry L. Mason, Joseph H. Ranney, Mrs. Vincent P. Roberts, Gertrude Savage Sands, Alexander Steinert and Robert Winsor, Jr.

WILLARD FLINT RESUMES SINGING AND TEACHING.

Although the summer weather is still with us, it hardly seems to affect Willard Flint, the distinguished oratorio bass and vocal coach, who has already booked nearly all his teaching time. Mr. Flint has pupils from various parts of the United States and Canada, and among them some with great possibilities. A particular source of gratification to Mr. Flint is that several of his pupils who are prominent in the musical world return to Boston periodically to have their former instructor make sure that there has been no deviation from the fundamentals laid down in the Flint studio. Mr. Flint's own singing invariably excites the admiration of musical listeners. It is his firm belief that an instructor should be able to illustrate constantly the principles of his method, and he attributes his success, both in singing and teaching, to the fact that he has always worked with that end in view.

REHEARSALS FOR OPENING CONCERTS OF BOSTON SYMPHONY.

Georges Foulé, the famous French viola player, has been engaged as leader of the viola section in the Boston Symphony Orchestra and arrived from France, where he is esteemed as one of the finest living masters of his instrument, in time for the rehearsals, which began last Thursday. There are only three other changes in the personnel of the orchestra from last season. F. William Kraft, long esteemed as one of the most talented first violinists in the orchestra, and who left in 1912, has returned, and also Hans Werner, equally esteemed as a viola player, who has been absent for two seasons. Edouard LeBleu, a new member, has come from New Orleans to fill, in the percussion section, the vacancy left by the death of Herman Burkhardt last summer.

Judging by his splendid reputation in the Old World, the orchestra may well possess a valuable virtuoso in Mr. Foulé. Born at Grenoble, Isère, in 1892, he studied in Paris with Touche and Hayot, obtaining, unanimously, in 1913, the first prize at the National Academy. After an engagement with the Opéra he became viola soloist of the famous Concerts Lamoureux. Undertaking his military service at the end of 1913, he served in a regiment of infantry until 1918, was wounded twice and received the war cross. After the demobilization he became a member of the Concerts Touche in Paris and, as well, of the Kretzky Quartet, the latter devoted particularly to the introduction of new music. Last winter he won new laurels as soloist with the noted symphony orchestra under Ganne at Monte Carlo.

The program for the opening pair of Boston Symphony concerts will include Mendelssohn's "Italian" symphony, Rimsky-Korsakoff's tone picture, "Sadko," two nocturnes by Debussy, "Clouds" and "Festivals," and Strauss' tone poem, "Don Juan."

THEODOR SCHROEDER RESUMES TEACHING.

Due to the fact that singers form many parts of the country came to Boston somewhat earlier than he expected, Theodor Schroeder, the well known vocal instructor and coach, was obliged to curtail his vacation in Maine and return to his studio in the Pierce Building, Copley Square.

Mr. Schroeder purposes to give several artist-pupil recitals during the winter at the Copley Plaza, when a number of promising young artists will make their debut appearance in this city. This is an interesting and thoroughly worthy innovation, and merits the support of all who are interested in the encouragement of serious artistic ambition.

TWENTY-FIFTH ANNIVERSARY OF CHORAL UNION.

On Sunday afternoon, October 9, at three o'clock, the People's Choral Union will begin rehearsals for the season at Huntington Hall, 491 Boylston street, Boston. This is (Continued on page 45.)

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## ACTIVITIES IN THE

## CANADIAN WEST

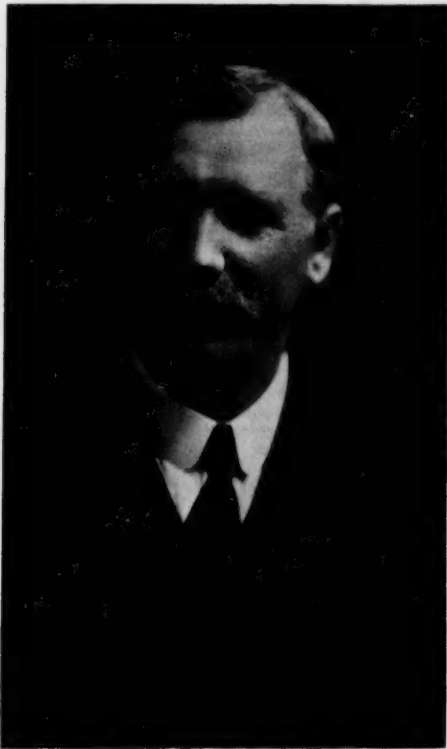
Regina, Saskatchewan, September 12, 1921.—Mrs. George Morrison, who for the past few years has been a favorite in Regina as professional cellist and pianist, has returned from Minneapolis, where she has been studying piano with Glenn Dillard Gunn and cello with Carl Fisher. Mrs. Morrison is an American whose musical attainments are well known in this city.

Sam Livingstone, vocalist and gold medalist, is singing daily at the Capitol motion picture theater. The fact that the Capitol is employing local artists is a great satisfaction to Western people. Among other artists to receive recognition is Mrs. J. L. Sproule, vocalist, who has been engaged to make a tour, singing at the Capitol theaters in Calgary, Alberta, Vancouver, Victoria and Seattle.

Several children of this city have shown unusual talent and been awarded prizes. Recently the little daughter of Mrs. J. T. Franks was successful in winning the silver medal presented by the Toronto Conservatory of Music for the highest marks throughout the Dominion in her department.

Rev. W. H. Adcock, prominent as pianist and singer, has returned to the city after a short vacation.

A musical program was given the patients of the Sanatorium for Consumptives by the Queen City Classics Male



PROF. J. HENRY,  
teacher of piano, harmony and composition.

Choir a few Sundays ago. It proved a very pleasant event and one that was much appreciated.

In addition to the vocal faculty of the Canadian Academy of Music, Jenny Taggart, a well known British soprano, has been engaged.

The Conservatory of Music, Regina College, has opened its fall term under the direction of F. G. Kilmaster, B. A. Musical Bac. F. C. C. O. Other members of the staff are as follows: (piano) F. G. Kilmaster, G. J. Coutts, Miss A. Dolmage, Miss F. Brooks; (vocal) Miss A. Gott, Miss D. Williams; (violin) Miss J. McCracken, F. J. Bilek; (trombone) W. G. Marshall; (cornet) Harry Brooks. In the kindergarten department the Fletcher-Copp method is taught by Miss F. Brooks and Miss F. Wagner.

Maude Raymond, piano teacher, who has been making primary work a specialty, conducted her classes throughout the holidays.

From the neighboring town comes the report that little Georgina Holden, of Indian Head, Sask., pupil of Carol Newcombe Millar, has also received a silver medal from the Toronto Conservatory of Music for highest marks in the introductory piano grade in the Dominion. The following is the result of the Toronto Conservatory of Music examinations held in Indian Head, Sask. All candidates were pupils of Mrs. Millar. History of music, honors, Muriel Starr; primary harmony, honors, Sadie Brooks, Molly Kennedy; harmony, pass, Grace Campkins, Marie Patterson; elementary theory, honors, Annie Northcote; primary voice, honors, Ethel Sandercock; piano intermediate, pass, Sadie Brooks; piano, junior, pass, Millie Kennedy; piano primary, Annie Northcote, Grace Campkin; piano elementary, honors, Daisy McDermid, Mary Taylor, pass, Leah Morrow, Bertha Brack.

Regina is fortunate in having as a teacher of singing, theory, piano and organ a typical Welshman in the person of Prof. J. Henry. Mr. Henry was born in Wales and educated there by the very best musicians in the country. He specializes in piano, harmony and composition. Before coming to Western Canada he resided in Toronto for a time and was there made Fellow of the Toronto College of Music, or "F. T. M. Coll." Later he spent a period of time in Manitoba. "I am never happier than when I am teaching a choir," he said. "Ever since I was fourteen I have been singing." He is known to be reliable and energetic, with more perseverance than the average artist, and is a favorite with the general public as well as with the music students of this city. Last year seven concerts were given under his direction. He organized the Queen City Classics, a studio club, commencing with seven members.

In two months it numbered twenty-eight. Each member of the organization was required to pass a severe and critical examination before he or she was considered worthy of joining, and style and finish were chief requirements. As a consequence the Queen City Classics is regarded as one of the best musical organizations in this country. Candidates for Canadian degrees in music are prepared for their examinations by this capable teacher, who previously taught for the Royal Academy, Associate Board of Royal Academy, and for the Royal College of Music both in London and in Canada. Although he is always a busy man, the professor has found time for some excellent composition work. His "Heavenly Love Abiding" is now in the hands of Chicago publishers and he is working on several more solos which will appear later.

William H. Buckley, concert pianist, organist and teacher, has just finished eleven years' professional work in Regina. He was called to Regina in 1910 to take charge of the organ and choir of the Metropolitan Methodist Church and continued in the position until April, 1920, when his classes demanded so much of his time that it was impossible to continue his church position. His choir was well known throughout Western Canada for the excellence of its services. Besides being a concert performer of no mean order, Mr. Buckley has a natural aptitude for teaching, and year after year has seen an ever increasing list of candidates who have taken high standing in the annual examinations of the Canadian Academy of Music, Toronto, and the Toronto Conservatory of Music. Out of thirty-seven examinations of all grades in piano, vocal and theory last June, fourteen took first class honors, over 80 per cent; nine took honors 70 to 80 per cent, and the other fourteen passed with over 60 per cent, which is certainly a wonderful record for any teacher. Mr. Buckley has opened up a studio in Moose Jaw, a city forty miles west, in addition to his Regina studio. He visits Moose Jaw one day a week, while students from a radius of one hundred miles come in weekly for lessons.

R. G. B.

## Beethoven Orchestra and Chorus Active

The Beethoven Orchestra and Chorus of the Hebrew Literature Society of Philadelphia, with an increase in membership very gratifying to the executive committee and Theodore Feinmann, the conductor, is very well advanced on its program for the coming season. Arrangements are now being made for a concert to be given at the Navy Yard the middle of October. The orchestra was also asked to play at a concert which was given by the Dramatic Circle of the Hebrew Literature Society at the society's headquarters on September 25. The concert was given for the purpose of raising money to buy new books for the library of the society.

## Annie Louise David Wins Critical Favor

According to reports from California, Annie Louise David, the harpist, is making new friends with her art among music lovers and the critics of the press. Everywhere she has appeared, her playing has met with warm approval. The following excerpt is from the Pacific Coast Review of recent date: "Miss David has had a brilliant career since she first began appearing in public and during the season of 1917 she filled 170 engagements as assisting artist on the farewell tour of Mme. Sarah Bernhardt. She has toured with many other famous stars, including Alma Gluck and Fremstadt. Miss David was born in America, has studied in America and makes a specialty of playing American compositions, many of which have been dedicated to her. The press in all sections of the country have given this artist many very remarkable notices, all agreeing that she is pre-eminent. On the occasion of her last appearance here she played before an audience numbering 6,500, at the Greek Theater of the University of California, where she was greeted with enthusiasm."

## The Gray-Lhevinne Tour

On September 11, Estelle Gray-Lhevinne gave a musicale at the Gray-Lhevinne summer home, and the very next day found the popular Gray-Lhevinnes at the depot to catch a train bound for the East to begin their long winter tour.

Over one hundred prominent musicians and writers of San Francisco, Oakland and Berkeley gathered at this farewell. Although in informal style, there was a splendid program, ending with Estelle Gray-Lhevinne's rendition of Vieuxtemps' fantasie appassionata.

After the music was over the guests gathered in the rustic court garden, behind the studio and had an informal "bon voyage" party to wish the artists a successful season.

## Claussen Singing in Opera in Mexico City

News has come from Mexico City telling of the recent success there of Julia Claussen, of the Metropolitan Opera Company, on her first appearance as Delilah in "Samson and Delilah." Mme. Claussen will sing in opera in Mexico two months before resuming her American concert tour at Dallas, Tex., on November 15. Later she will join the Metropolitan Opera forces as usual.

## Barlow to Conduct Beethoven Society

The Choral of the Beethoven Society will this year be under the direction of Howard Barlow, who succeeds Louis Koennenich. The two public concerts will be given in the ball room of the Plaza Hotel on January 18 and April 19 next.

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## "BOBBY" BESLER DISCUSSES SUMMER

### ACTIVITIES AND FUTURE PLANS

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And "Bobby" had some things to tell.

"I've had a perfectly delightful summer," she declared



"MISS BOBBY" BESLER.

with genuine enthusiasm in which her vis-à-vis fully shared when she learned how the summer had been spent.  
"First, I had a wonderful time at the Bi-ennial"

## GOLDMAN DIRECTS NEW

### BAND IN DETROIT

Detroit, Mich., September 12, 1921.—Friday evening, September 9, at Orchestra Hall, the first concert of the season was given by the newly organized J. L. Hudson Company's Band, with Edwin Franko Goldman as guest conductor and Ernest Williams as cornet soloist. The band, organized by Earl van Amburgh, a former member of the Detroit Symphony Orchestra, proved to be one of unusual excellence. A strong choir of wood winds added much to the effectiveness of the numbers. Three compositions by Goldman gave a needed lightness to the program; they were, "Valse," "Star of the Evening," and two marches, "Columbia" and "Sagamore." Mr. Goldman led his men with authority and judgment and obtained a smoothness of tone worthy of an older organization and little short of remarkable from a body of men assembled but a fortnight before. Ernest Williams, cornetist, pleased his audience to such an extent that he had to add two numbers to the program as did also Arthur Cooper, xylophonist.

The Hudson Men's Quartet and the Hudson Women's Quartet each contributed a number to the program, singing in their usual artistic manner. The two quartets together sang "The South Wind" and "The North Wind," by Challoner, with Guy B. Filkins at the piano.

Altogether the concert was very much worth while and was another evidence of the initiative of the J. L. Hudson Company, which for the past four years has been using the best music as a publicity feature. Its music department which was the happy thought of Nelson A. Hicks, one of the department heads and himself a musician of no mean ability, has been gradually growing in scope and efficiency.

The two quartets, which are retained permanently, are composed of professional singers chosen for special fitness for their parts. Mr. Van Amburgh, as musical conductor, is also retained permanently. Concert tours throughout the state are arranged at various times of the year. J. M. S.

## Fanning with Los Angeles Philharmonic

Cecil Fanning will be the soloist with the Philharmonic Orchestra of Los Angeles, Walter H. Rothwell, conductor, at the University of Southern California on March 2. He will also sing with the same organization in Pasadena on February 24. He was offered a similar engagement in San Diego, but it was impossible for him to reach the coast in time on account of the many engagements booked for him en route in the South and Southwest. A second Los Angeles appearance will be in Mr. Behymer's Philharmonic Course on March 4. Tucson, Ariz., and Santa Ana, Cal., are other engagements which he will fill in the Behymer territory before proceeding to northern California where he opens in San Francisco on March 28 in the St. Francis series.

Mr. Fanning's recital in Vancouver, B. C., on September 12, brought him his usual success, he being called on to sing seven encores. It is probable that he will fill engagements in Nanaimo and Victoria in early April at the conclusion of the California season.

## Middleton to Give New York Recital

Among the announcements of early recitals this season in New York halls, possibly none have aroused more interest than the fact that Arthur Middleton, one of America's favorite baritones, will appear at Aeolian Hall, on Sunday afternoon, October 9. Mr. Middleton's program will prove an unusually interesting one, as the "greatest Elijah of them all" has one of the most extensive repertoires of any baritone before the public today, due to

That was easy to believe, after having read the criticisms of Miss Besler's appearance before that body, and knowing what a charming personage she was to meet.

"Then I climbed a glacier on Mt. Rainier. Wasn't that a sensible thing to do on a blisteringly hot summer day? And having had a taste of that sort of thing I was like a greedy child after candy—I wanted more. So I went to Alaska and climbed some more glaciers. It was great fun, but do see how brown I got! Next I explored Yellowstone Park and then hied me to Rocky Mountain Park, which is not far from Denver and perfectly wonderful. We motored all around the park, crossing the Great Divide several times."

"My goodness, it must have kept you busy if you did all that in six weeks. And did you give any recitals by the wayside?"

"Yes, I gave a few on the boat en route to Alaska. Among the passengers was Governor Bone, who was recently appointed to the Alaskan post and who was on his way to take up his duties there."

Miss Besler has appeared several times since her return, principally at Asbury Park, N. J., and at Devereaux, Mass. In October she is engaged to sing before the Masonic Club of Boston. As Miss Besler was made an honorary member of the organization by the Overseas chapter in Coblenz, she is looking forward to this appearance with more than the usual interest. She is also booked for an appearance before the Century Club of Scranton, Pa.

In October also there is to be an event of importance at the home of General Bordon on Rumson Road. President Harding, Secretaries Weeks and Denby, and many other prominent people are to be present, and to Miss Besler has been given the honor of arranging the program.

"And your programs, have you found any new things?"

"Oh, yes. The White-Smith Music Publishing Company has issued four delightful songs by Katherine K. Davis, which are dedicated to me. They are called 'The Pop Corn Dance,' 'The Piano,' 'The Little Yellow Duster' and 'Clocks.' Wouldn't you know they were for 'young and grown-up children' by the titles? Then I have also a delightful group of nursery rhymes by Alden Barrell, which are still in manuscript. I am sure the composer must be a very clever person, for the letter which accompanied the rhymes was a treasure."

H. R. F.

the unusually large number of engagements of all descriptions—recital, concert, oratorio and operatic—he is called upon to fill every season. In this respect it is interesting to note that last season Arthur Middleton sang over eighty engagements, including appearances in recital, concert and oratorio, in the music centers of America from coast to coast. His New York recital is sure to prove one of the most welcome and enjoyable of the season and to attract an audience in proportion to its importance.

## Flonzaleys on Tour Again

Emerging from their mountain summer retreat at Le Tronchet in Switzerland, the members of the Flonzaleys Quartet have taken to the road once more. After visiting Winterthur, Switzerland; Amsterdam, Brussels, Paris, London, where they are booked for concerts, these musicians will sail from Southampton on October 22 on the Cunard S. S. Carmania. According to schedule they expect to arrive in New York October 30.

Among the several new compositions which the Flonzaleys will present in their concerts this season is a quartet still in manuscript by Georges Enesco. Boston, Philadelphia, New York and Cleveland will also hear the Bloch quartet as a special dispensation.

## Frieda Klink Ready for Busy Season

Frieda Klink, contralto, after a busy summer which included ten appearances with the Goldman Concert Band at Columbia University, besides church work on the Jersey coast, devoted part of September to taking a real rest at Deal Beach, N. J. Even then part of her time was devoted to the preparation of her programs for her Aeolian Hall recital on November 3 and her appearance in Indianapolis on November 9. One of her summer engagements was before the Maidstone Club at Easthampton, L. I., where she won undisputed success.

## Katherine Neal Simmons on Tour

Katherine Neal Simmons will travel extensively for the next few months, giving a concert in Springfield, Mass., on October 11. Other cities in the East to be visited are New York, Philadelphia and Washington.



**ELLEN RUMSEY**  
Contralto  
Soloist, Mendelssohn Choir, Toronto  
Ellen Rumsey, young mezzo soprano, is the possessor of a voice of morning warmth and beauty and rare sincerity of expression.  
She is young and winsome, with a beautiful voice that captivated everybody even when she seemed a bit afraid of such an austere adult role.  
In the quartet section of the work the four voices blended into a surprising ensemble of contrasts, in which her voice was the effective, sympathetic link.  
—Musical Canada (by Hector Charlesworth).

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## MEMPHIS MUSICAL

## ACTIVITIES RESUME

**Beethoven Club's First Meeting—St. Agnes Academy to Have New Conservatory of Music—Caruso Memorial Services—Memphis Artist Honored—Notes**

Memphis, Tenn., September 7, 1921.—Mrs. J. F. Hill, president of the Beethoven Club, after attending the National Federation of Music Clubs convention in Davenport, Ia., has returned from a summer visit in Chicago and has taken up the work of the club. Despite the extremely warm weather, there was a large and very representative attendance at the recent meeting. Many important subjects were discussed and plans perfected for the three artist concerts.

Jeanne Gordon, Crimi and Frank La Forge will open the season. Francis Macmillen will be the second attraction, and Frieda Hempel, who made such a splendid impression when she was heard here two years ago, is to return under the auspices of the club. The membership committee will soon hand in its report, and as the club has a limited number, it is interesting to note that there is a long waiting list.

**ST. AGNES ACADEMY TO HAVE NEW CONSERVATORY OF MUSIC.**

Patrick O'Sullivan, of Louisville, Ky., teacher of piano, arrived early in September to open his classes at St. Agnes Conservatory of Music. Mr. O'Sullivan will be a valuable addition to Memphis, and the announcement of his opening recital is eagerly anticipated. The sisters of St. Agnes Academy will soon install a four-manual pipe organ in the conservatory, which will fill a long felt want.

## MEMORIAL TO ENRICO CARUSO.

A tribute was paid Enrico Caruso on a recent Sunday at Pantages Theater, when a memorial service was held honoring the memory of the famous Italian. A very fitting program was arranged by Mrs. S. J. Latta, and by special request Annah Robinson Watson read an original poem.

## MEMPHIS MUSICIAN SIGNALLY HONORED.

Susie Lavergne De Shazo, local pianist, who has appeared as soloist with the Victor Herbert Orchestra and the Minneapolis Symphony Orchestra, has again been signally honored—this time in Paris. Miss De Shazo was invited to play for Alfred Cortot when he was in Memphis last season, and made such an impression that she was asked to be one of the solo artists in his "Listening Class." Reports from Paris tell that her rendition of Beethoven's

"Appassionata" sonata before a critical audience has made for her an enviable reputation, and that instead of returning to Memphis and resuming her classes she will teach in the Ecole de Normale until January.

Miss De Shazo is a Memphian, and her record is one of achievement, both as a teacher and pianist and as an orchestral soloist. She received her musical education here under one of the leading piano teachers, Mary Bolling-Chapman, later studying with Arne Oldberg, who came to Memphis from Chicago to hear Miss De Shazo play his concerto with the Victor Herbert Orchestra.

## NOTES.

Arthur Nevin, director of the Municipal Orchestra and Choral Society, who has spent a delightful vacation in Peterboro, resting and incidentally composing and arranging some orchestrations for the coming season, has returned to the city. The first meeting of the Choral Society was held Tuesday, September 6. Mr. Nevin has many treats in store for music lovers, and it is to be hoped that he will receive the earnest cooperation of every singer in the city.

Laurent Chaveaux, organist and voice instructor, has returned to the city after vacationing in the East, and will resume his classes early in September. A. D. D.

## The Youngest Prima Donna of the Metropolitan

A number of the daily newspapers in New York and outside have hailed Myrtle Schaaf, the nineteen year old Buffalo girl just engaged by the Scotti and Metropolitan Opera companies, as "the youngest prima donna in the famous Broadway House." Miss Schaaf has a beautiful mezzo soprano voice.

Her father is a well known Buffalo contractor, who, on account of his large business, has several automobiles of different makes to which his only chauffeur could not attend. So the little Myrtle at the age of twelve started to drive her father's cars. She was paid a small salary by the family for her services. After saving enough money, she bought a car of her own, a little Buick coupé. Three years ago she told her father that she wished to go to the big



Bain News Service Photo

MYRTLE SCHAAF.

city "to study music and find a job." The family consented and she left Buffalo alone, driving her own little Buick, and came to New York. She had a monthly allowance from her father, but after a few months she found that living and studying in New York is a very expensive enterprise, and not desiring to trouble her father further, she decided to sell her car to provide the necessary funds. She advertised the car, and the next day a man from Paterson, N. J., bought it for \$900, about \$300 more than she had expected. She was jubilant over her success and in her excitement accepted a check without knowing a thing about the buyer. Later a friend reminded her that the check might be "no good." Little Myrtle spent a sleepless night and the next morning at eight o'clock she was nervously waiting in front of the Paterson National Bank for the opening of its doors. When she presented her check her heart was beating very fast, but a few minutes later she was able to telephone to her friend: "Hurray, the check was good and the \$900 is already in my pocket!"

Mr. Scotti and some other artists of repute who were present when Miss Schaaf sang for Gatti-Casazza and was engaged immediately by the Metropolitan Opera manager, stated that the possibilities of the young singer are great and that her voice and talent will meet the expectations of her friends and admirers.

## Dilling's Recent European Successes

The following are a few excerpts from Mildred Dilling's recent European notices:

Mildred Dilling, a young American harpist, was one of a number of artists who took part in a delightful musicale given by Mlle. Renée yesterday afternoon at the Salle Erard. Miss Dilling is a virtuoso of the harp. Her technique is ample and her interpretive ability is opulent in imagination and poetic and dramatic impulse. She played the first movement of a concerto composed by Mlle. Renée.—Paris Edition, New York Herald, June 6, 1921.

Mildred Dilling proved herself worthy of appearing with our delicious diva, Yvette Guilbert, by her supple playing, her charm and her impeccable technique.—Le Menestrel, Paris, July 8, 1921.

Mildred Dilling played with a musical tone and with a delightful sense of rhythm quite unusual in a harpist.—The Times, London, June 22, 1921.

On Thursday night Yvette Guilbert with her American pupils, and Mildred Dilling, the harpist, gave a "grande soirée populaire" at the Trocadero. Miss Dilling has been frequently heard in Paris of late and never fails to delight her hearers.—New York Herald, Paris, July 2, 1921.

## Simmons to Sing for Chaminade Society

William Simmons, baritone, has been engaged by the Chaminade Society of Brooklyn for an afternoon of Mabel Daniels' compositions. The concert will take place at the Pouch Galleries, and Mr. Simmons will sing Miss Daniels' "Desolate City" and some new compositions. He has presented her works at the MacDowell Club in New York and also at the Matinee Musical Club, Philadelphia.

## CONCERT RECORD OF SONGS BY SOME OF OUR BEST-KNOWN AMERICAN COMPOSERS

## Florence Newell Barbour

Every Wave Caught a Star.....Phoebe Crosby, New York  
The Golden Fish.....Mme. Edmunds-Hemingway, Ann Arbor, Mich.  
Where the Roses Bloom.....Dorothy Waltman, Denver  
The Golden Fish.....Mrs. Edwin Ege, Denver  
Awake, It Is the Day.....Mrs. Edwin Ege, Denver

## Floy Little Bartlett

Sweet Little Woman of Mine.....Arthur Hackett, New York

## Marion Bauer

Oriente.....Ethelynde Smith, St. Louis  
The Minstrel of Romance.....Rhea Cummings Cook, Elmira, N. Y.

## Mrs. H. H. A. Beach

Shena Van.....Eleanor Patterson, New York  
The Year's at the Spring.....Eleanor Patterson, New York  
June.....Rhea Cummings Cook, Elmira, N. Y.  
Ecstasy.....Charles Rocks, Lynn, Mass.  
A Canadian Boat Song (Duet),  
Frances Timm and N. B. Blanchard, Beloit, Wis.

## J. W. Bischoff

Summer Wind.....Margaret Bldgett, Beloit, Wis.  
Five Little White Heads.....Melvina Cote, Lynn, Mass.

## Gena Branscombe

At the Postern Gate.....Earle Tuckerman, New York  
By St. Lawrence Water (Chanson d'une Voyageuse),  
Mrs. C. W. Taylor, Buck Hill Falls, Pa.  
I Bring You Heartache.....Mabel Garrison, Brookhaven, Mass.  
Three Mystic Ships.....Rosemary Pfaff, New York  
Just Before the Lights Are Lit,  
Rosemary Pfaff, Long Island (Port Washington)

## G. W. Chadwick

Thou Art So Like a Flower.....Rafaelo Diaz, New York  
Five Little White Heads.....Melvina Cote, Lynn, Mass.  
At the Postern Gate.....Earle Tuckerman, New York  
He Loves Me.....Eleanor Nelson, New York  
He Loves Me.....Eleanora de Cisneros, Hartford  
Allah.....Eleanor Patterson, New York  
Allah.....Grace Van Dykemore, Evanston, Ill.

## Leland Clarke

Into the Sunshine.....Signora de Luca, Charleston, S. C.

## Ralph Cox

To a Hilltop.....Mary Davis, Montclair, N. J.  
To a Hilltop.....Carl Rupprecht, Joliet, Ill.  
Aspiration.....Mary Davis, Montclair, N. J.  
The End of Day.....Mary Davis, Montclair, N. J.  
Where Roses Blow.....Gladys Paull, Berkeley, Cal.

## Arthur Foote

Lilac Time.....Florence Otis, Elizabeth, N. J.  
The Nightingale Has a Lyre of Gold.....Eleanor Patterson, New York  
I'm Wearing Away.....Eleanor Patterson, New York  
An Irish Folk Song.....Eleanor Patterson, New York  
Ashes of Roses.....Rhea Cummings Cook, Elmira, N. Y.

## Rudolph Friml

At Twilight.....Walter Macomber, Waltham, Mass.

## J. Lamont Galbraith

Come From the Far Away.....LaVerne Hand, Chicago

## Alma Goatley

A Garden Is a Lovesome Thing.....Lenora Sparkes, New York  
A Garden Is a Lovesome Thing.....Earle Tuckerman, New York  
Life.....Dorothy Wahlen, Beloit, Wis.

## G. A. Grant-Schaefer

Praise the Lord with Exultation,  
Charles Edwin Lutton, Evanston, Ill.  
Down to the Crystal Streamlet (A la claire Fontaine),  
Lucinda Munroe, Evanston, Ill.  
Giles Scroggins (Old English Melody),  
Charles Edwin Lutton, Evanston, Ill.  
A Garden Romance.....Elva Munnette, Ferrisburg, Vt.  
The Eagle.....Bruce Mitchell, Beloit, Wis.

## Margaret Hoberg

The Chant of the Stars.....S. Florence Wilder, Waltham, Mass.

## Francis Hopkinson

From "THE FIRST AMERICAN COMPOSER," edited and augmented by HAROLD VINCENT MILLIGAN.  
My Days Have Been So Wondrous Free.....Rafaelo Diaz, New York  
My Days Have Been So Wondrous Free,  
Ethelynde Smith, Baton Rouge, La.  
O'er the Hills Far Away.....Mme. Edmunds-Hemingway, Gary, Ind.  
My Generous Heart Disdains.....Rafaelo Diaz, New York  
Beneath a Weeping Willow's Shade.....Rafaelo Diaz, New York

## Bruno Huhn

Invictus.....John Barrier, Berkeley, Cal.  
Invictus.....Doran Morris, Ashford, England  
Invictus.....Hugo E. Pasold, Joliet, Ill.  
Invictus.....H. Glan Phillips, Akron, Ohio.  
Invictus.....Wesley G. Sontag, Milwaukee

## Louis Edgar Johns

The Knight's Return.....Rafaelo Diaz, New York  
A Lake and a Fairy Boat.....Mary Schiller, New York

## Margaret Ruthven Lang

An Irish Love Song.....Eleanor Patterson, New York  
An Irish Mother's Lullaby.....Lillian Johnson, Chicago  
A Song of the Lilies.....Rhea Cummings Cook, Elmira, N. Y.  
Tryste Noel.....Arthur Ranous, Chicago  
Day Is Gone.....Frances Smith, Toronto

## John W. Metcalf

Jibiwanisi (Ojibway Love Song).....Lilly Christy, Berkeley, Cal.  
Jibiwanisi (Ojibway Love Song),  
Mrs. Chas. Stuart Ayres, San Jose, Cal.  
Wildwood Shrines.....Helen Johnson, Greensboro, N. C.  
Fading Day.....Vera Farlow, Greensboro, N. C.  
Moon Dreams.....Mrs. Chas. Stuart Ayres, San Jose, Cal.

## Harold Vincent Milligan

Wheels the Silver Swallow.....Mme. Edmunds-Hemingway, Gary, Ind.  
My Heart Is Like a Lute.....Harold E. Wagner, Beloit, Wis.

## W. H. Neidlinger

On the Shore.....Oscar Parker, Oklahoma City  
On the Shore.....Elva Munnette, Ferrisburg, Vt.  
My Heart and the Rain.....Lillian Leavitt, Milwaukee

## Francisco Di Nigero

My Love Is a Muleteer.....Mary Jordan, San Diego  
My Love Is a Muleteer.....Eleanor Patterson, Glenville, Va.

## Claude Warford

Christ's Message.....Edna Wolverton, Chatham, N. J.  
Approach of Night.....George Reimherr, Monticello, N. Y.  
Life's Ecstasy.....Mary Davis, Montclair, N. J.  
Life's Ecstasy.....Ralph Thomlinson, Yonkers, N. Y.  
Thy Heart's a Rose.....Russell Bond, Ada, Okla.  
(Advertisement)



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**DENVER SCHOOLS ARE TO TRY OUT MUSIC CREDIT SYSTEM**

New Additions to Wolcott Conservatory Faculty—Coming Concerts Announced

Denver, Col., September 15, 1921.—Denver has proven itself progressive by placing music study on a par with other subjects taught in the high schools and allowing equal credits therefor. This commendable move is due to the vision and consistent effort of Music Supervisor W. A. White, aided and abetted by the Colorado State Music Teachers' Association and Denver musicians, and it marks a new epoch in the educational life and ideals of our youth. A minimum of six hours' practice a week must be vouched for by parent or guardian, and a certain amount of theoretical music study is requisite. At least one year's previous instrumental study must have been accomplished to make a student eligible for credits. A general list of standard technical works and solos, acceptable to the music staff, is published by the Board of Education, and fifty per cent. of these must be used by the individual music teachers. It is certain that the standard of musical proficiency will be raised by this new departure of the school board, as well as the interest and effort of the individual music student.

The Wolcott Conservatory of Music can look back upon the initial years of its existence with much pride and satisfaction, and with its reopening September 13, can anticipate a season of still greater achievement and more solid growth. With the engagement of Edwin J. Stringham, Mus. B., and music editor and critic on the Rocky Mountain News, as director of its destinies, and the addition to its faculty of several notable teachers, the current year gives promise of splendid results. The conservatory must be congratulated on the engagement of the eminent pedagogue, Anna Knecht, who, with Francis Hendricks, will head the piano department. Camp W. Foltz, a singer of distinction, who has just returned to this country from Paris, where he was soloist in a large church, heads the vocal department. Henry Trustman Ginsburg, Della Hoover Francis, Frankie Nast and Wayne C. Hedges, violin; R. Jefferson Hall, pipe organ; Sigurd Fredericksen, cello, and Mrs. Frederick Schweitzer, dramatic department, are other notable newcomers to the faculty. An attractive new recital hall has been added to the equipment, free harmony and sight reading classes started, and several new medals, prizes and scholarships offered for excellent work. The wonderful enthusiasm of the Denver public for opera as presented by the Chicago Opera Association in its six memorable performances last spring, and the preceding three performances by the Scotti Grand Opera Company, has encouraged Victor Newhaus to inaugurate a Denver Grand Opera Association. Local singers have gone into the project whole heartedly, and the chorus already numbers over 250. It is planned to give several performances each of at least four standard operas this season. "Faust" is already in rehearsal under the direction of Robert Wall. "Made in Denver" can be applied to the production as a whole, as the scenery and costumes will be designed and executed by Denver artisans.

The Denver Music Society opens the season with an interesting program for the year's activities. This society was originally started to promote the cause of music, civically and socially as well as professionally, and to be of service as a general clearing house for all worthy musical organizations of the city and State. In addition, several departmental forums will take the form of round table discussions and will be open to active members only. A number of open programs will also be given in connection with other organizations, notably Colorado State Music Teachers' Association, Denver Municipal Chorus, Denver Grand Opera Association, and the annual Music Week Association. Many of these programs doubtless will be open to the general public. Detailed announcements will be made later.

Larry Whipp, former municipal organist, has been in Denver a few days prior to his return to Paris, where he has been engaged with a three years' contract as organist of the new American Church of the Holy Trinity, recently completed. Mr. Whipp resigned his Denver positions as municipal organist and organist of the First Church of Christ, Scientist, about two years ago, in order to go to Paris, where he studied under Isidor Philipp and Marcel Dupre, the latter being organist of Notre Dame Cathedral. While abroad Mr. Whipp was given the unusual opportunity of playing the famous organ at Salisbury Cathedral, England, for two months. An engagement as organist of St. Thomas' Church, Fifth avenue, New York, brought him to this country for the summer months. He returned to Paris on September 16. His church is famous in France, referred to as America's war memorial in Paris, and is one of the show places of the city. Those familiar with Mr. Whipp's remarkable playing find in it a distinction and authority which accords for him a high place among masters of the organ.

The Denver concert season opens October 7 with a joint recital by Marie Sundelius and Nicola Zerola, under A. M. Oberfelder's management. Mr. Oberfelder announces as extra attractions already under contract four performances by Pavlowa and company, January 13 and 14, and a recital by Rosa Ponselle, March 15.

Robert Slack announces two performances by the Scotti Grand Opera Company, October 11, "Manon Lescaut," and October 12, "La Tosca."

NOTES.  
Two diminutive violinists, Annella Richie and Alida Owen, both from Josephine Trott's class, gave a joint recital the evening of September 10, playing an attractive program of duets and solos most creditably. They were assisted by George Richie, pianist.

The popular violin teacher, David Abramowitz, formerly with the Wolcott Conservatory, has opened a private studio at 1624 Washington street.

The Cuno College of Music presented several pupils in recital, September 2, at Knight-Campbell Hall. Those taking part were Mamie Ross, Pauline Swett, Myrtle Walker, Martha Doyle, Austin Bacon and Dorothy Habenicht.

**Schelling Opens Season in Cleveland**

Ernest Schelling will open his season and inaugurate his active return to the concert field by giving a joint recital with Louise Homer in Cleveland on October 25. The con-

cert will take place in the Masonic Hall and will be the opening number in the Great Artists' Series sponsored by the Fortnightly Club and directed by Mrs. Franklyn B. Sanders. On October 28 Mr. Schelling will give a recital for the Music Club of Fredonia, N. Y., and following these engagements will be soloist with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis on November 3 and 4.

**Mme. Von Klenner's Usual Activities**

Returning from her European trip about June 1, Mme. Von Klenner hurried to Point Chautauqua, N. Y., where a large class of vocal students awaited her. There she was the center of the musical life of the village, with frequent musicales, an operatic performance ("Mignon") and concerts at Peacock Inn, Mayville. Pupils flocked to her, as usual, from all over the United States, among whom the following may be mentioned: McEly B. Scott, a Southern girl, who has won fine press notices in many Western and Southern cities and has been selected as head of the vocal department of Wesleyan University, Bloomington, Ill.; Klare Marie See, of Springfield, Ill., associated with Mme. Von Klenner for the past seventeen years as artist pupil, and who is head of the voice department of the Tiffany School of Music in Springfield; Lee H. Barnes, prominent in Pittsburgh, Pa., where he has a large following; Pauline Snyder, of Reynoldsville, Pa., another teacher of large reputation; Marguerite Lockhart, of Texas, who has had much success in that big community; Mrs. Carl Brewer, alto, of Rochester, N. Y., a leading light in the musical life of that city; Lucille Savoie, coloratura soprano, who has sung many times in New York and in the South, always with great success; W. Orton Bell, who accompanied Mme. Von Klenner and party abroad, and who made many friends through his singing, notably among critics of Italy, and Mabel S. Shattuck, for some years intimate artist pupil of Mme. Von Klenner, likewise in the European party.

It is safe to prognosticate success for many of these, for they have imbibed vocal art at the fountain head of the celebrated Garcia method in America and know whereof they speak.

**Elena Gerhardt to Appear with Strauss**

One of the outstanding happenings of the concert season will be a joint recital to be given by Elena Gerhardt and Richard Strauss at the Town Hall, New York, on the afternoon of December 24. The soprano will sing groups of Strauss songs with the composer at the piano. They will also appear in Wheeling, W. Va., on November 28.

**Radamsky and Britt in Recital at Oeontz School**

Sergei Radamsky, Russian lyric tenor, and Horace Britt, cellist of the Letz Quartet, will appear in a joint recital at Ogontz School, Rydal, Pa., on February 1. Mr. Britt is also announced for a joint recital with Lenora Sparkes, soprano, in Middletown, N. Y., on March 30.

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## WHERE THEY ARE TO BE

From October 1 to October 15

- Althouse, Paul:**  
Columbus, Ohio, October 14.
- Beale, Kitty:**  
Lexington, Ky., October 10.
- Bocca-Fusco, Francesco:**  
Bangor, Me., October 7.  
Portland, Me., October 11.
- Campbell-McInnes, J.:**  
Ridgewood, N. J., October 12.
- Case, Anna:**  
Lynchburg, Va., October 8.
- Chapman, William R.:**  
Bangor, Me., October 6-8.  
Portland, Me., October 10-12.
- Coffin, Nelson P.:**  
Worcester, Mass., October 3-7.
- Coxe, Calvin:**  
Belleville, Ill., October 6.  
Quincy, Ill., October 7.  
Alton, Ill., October 10.  
Greenfield, Ill., October 11.  
Benton, Ill., October 12.  
Johnston City, Ill., October 13.  
Marion, Ill., October 14.
- Crosby, Phoebe:**  
Bangor, Me., October 7.  
Portland Me., October 11.
- Curtis, Vera:**  
Ridgewood, N. J., October 12.
- Dilling, Mildred:**  
Harrisonburg, Va., October 6.
- Easton, Florence:**  
Columbus, Ohio, October 14.
- Ellerman, Amy:**  
Belleville, Ill., October 6.  
Quincy, Ill., October 7.  
Alton, Ill., October 10.  
Greenfield, Ill., October 11.  
Benton, Ill., October 12.  
Johnston City, Ill., October 13.  
Marion, Ill., October 14.
- Eyman, Katherine:**  
Buffalo, N. Y., October 6-7.
- Fanning, Cecil:**  
Buffalo, N. Y., October 6.
- Fonariova, Genia:**  
Bangor, Me., October 7-8.  
Portland, Me., October 11-12.
- Garrison, Mabel:**  
St. Paul, Minn., October 13.  
Minneapolis, Minn., October 14.
- Gilbert, Harry M.:**  
Buffalo, N. Y., October 8.
- Guarneri, Fernando:**  
Bangor, Me., October 6-7.  
Portland, Me., October 10-11.
- Hackett, Arthur:**  
Buffalo, N. Y., October 7.
- Hackett, Charles:**  
Chattanooga, Tenn., October 13.
- Hempel, Frieda:**  
Liverpool, England, October 11.
- Hemus, Percy:**  
Canton, Ohio, October 12.
- Hess, Hans:**  
Kankakee, Ill., October 12.
- Hill, Ernest J.:**  
Bangor, Me., October 7.  
Portland, Me., October 11.
- House, Judson:**  
Worcester, Mass., October 6.
- Howell, Dicie:**  
Raleigh, N. C., October 13.
- Kemper, Ruth:**  
Buffalo, N. Y., October 6-7.
- Kerns, Grace:**  
Worcester, Mass., October 6.
- Land, Harold:**  
Worcester, Mass., October 6.
- Lewis, Goldina De Wolf:**  
Lake Mohonk, October 7.
- Liebling, Estelle:**  
Worcester, Mass., October 6.  
Buffalo, N. Y., October 7.
- McCormack, John:**  
Boston, Mass., October 9.
- Maier, Guy:**  
Syracuse, N. Y., October 12.
- Marchetti, Attilio:**  
Bangor, Me., October 8.  
Portland, Me., October 12.
- Martinelli, Giovanni:**  
Lexington, Ky., October 10.
- Maxwell, Margery:**  
Peoria, Ill., October 6.
- Middleton, Arthur:**  
Worcester, Mass., October 6-7.
- Monerrief, Alice:**  
Ridgewood, N. J., October 12.  
Buffalo, N. Y., October 6.
- Moore, Francis:**  
Buffalo, N. Y., October 6.
- New York Trio:**  
Bangor, Me., October 7.  
Portland, Me., October 11.
- O'Hara, Geoffrey:**  
Buffalo, N. Y., October 8.
- Olshansky, Bernardo:**  
Ridgewood, N. J., October 12.
- Orell, Lucelle:**  
Buffalo, N. Y., October 6-7.
- Patterson, Idelle:**  
Buffalo, N. Y., October 6.  
Syracuse, N. Y., October 12.
- Patton, Fred:**  
Worcester, Mass., October 6.
- Price, James:**  
Ridgewood, N. J., October 12.
- Ponselle, Rosa:**  
Bangor, Me., October 6.  
Worcester, Mass., October 7.  
Portland, Me., October 10.
- Pollain, Rene:**  
Worcester, Mass., October 6-7.
- Salvi, Alberto:**  
Grand Rapids, Mich., October 13.
- Schillig, Ottilie:**  
Worcester, Mass., October 6-7.
- Shearer, J. H.:**  
Buffalo, N. Y., October 8.
- Smith, Ethelynde:**  
Germantown, Pa., October 10.
- Sparkes, Lenora:**  
Pittsburgh, Pa., October 7.  
Mt. Vernon, Ia., October 11.
- Telmanyi, Emil:**  
Chambersburg, Pa., October 10.  
Philadelphia, Pa., October 14-15.
- Wagner, Grace:**  
Chattanooga, Tenn., October 13.
- White, Roderick:**  
Chicago, Ill., October 7.
- Yorke, Helen:**  
Bangor, Me., October 8.  
Portland, Me., October 12.
- Zimbalist, Efrem:**  
Elizabeth, N. J., October 12.

## REVIEWS AND NEW MUSIC

(Harold Flammer, Inc., New York)  
"THE ROAD TO KINSAY" (Song)

By Daisy Wood Hildreth

"Publisher of American Works" follows the name on the title-page of this music, and this worthy ambition brings the Flammer firm before the American public as patriotic citizens, whose motto is "My country first." When "our country" furnishes such excellent samples of musical art-work as is this Hildreth song, then one is well convinced that American music output is worth cultivating. The poem is by Pai Tashun, and "Kinsay" is the great city of Hang Chau, an ancient capital, referred to by Marco Polo in his book of travels. Let no one approach this artistic song with expectation of finding a light-opera "Chinese" song; it is rather a song of the inexpressible Far East, full of sounds of grief, of yearnings for the hot, still night of the tropics, of the poppy-leaf, the tea, the thousand bridges, the golden dragon barges, for "I see the road to Kinsay, and my heart is full of pain." All this is set to music with dissonant intervals, of definite construction, and set off by a title-page embellished with a blue-white mountain, the road, the river, the bridge, the boat, and all very unusual. For high or low voice.

(Oliver Ditson Company, Boston, New York, Chicago, London)  
"AS I WENT SAILING BY" (Song)

By Charles Huerter

A short, two page song, notable for excellent welding of poem and music, for every syllable "fits." Much tenderness, rhythmic swing, and fine climax are in this song, which, as usual with Huerter's music, is full of melody and understandable harmony. For high and medium voice.

"THE UNKNOWNING" (Song)

By Frank St. Leger

Theodosia Garrison is the author of the text of this remarkable song, truly more like Wagner's "Dreams" than anything else ever issued. This composer knows his business! He attains to real heights through simple means, which is the mark of an art-work, and of an artist. The principal idea of the accompaniment is found at the outset in the bass, and this bit of a figure becomes more and more important, until it is the whole thing on page five, appearing in octaves; a tragic effect! There is heart-rending expression in this song, which will stir memories such as we all have; the low voice should especially succeed with this soulful song, which is also available in a high key.

"GOD'S GARDEN" (Song)

By Edwin H. Lemare

City organist of Pittsburg, later of San Francisco, now occupying a similar position in Portland, Maine, this Englishman disproves Rubinstein's well known assertion that "The English are the most unmusical nation in the world," for it contains melody and harmony of fine interest. A series of sequences at bottom of the first page shows musicianship, and it is an uncommon song throughout. Dedicated to John McCormack; for high and medium voice.

"THE ANGEL AT THE DOOR" (Song)

By William Arms Fisher

The sentiment expressed in this song is needed these days. It breathes love, humanity, trust, confidence, and as such is useful for both church and concert use. Melody, harmony, and text, this trinity are wedded in ideal fashion. It is the ripe work of a ripe musician, one who has won and deserves every respect from those who know. The whole thing sounds as if the composer read the words, re-read them, studied them, was entirely filled with them; and then, and not until then, sat him down and composed music,

music which fits beautifully, fully carrying out the thought of the poet, Gordon Johnstone.

(G. Schirmer, Inc., New York)

"CONSIDER THE LILIES" (Song)

By John Prindle Scott

This sacred song hits the nail on the head at once, for it has the attributes of religious fervor, yet with popular vein of tunefulness, on a background of interesting harmony; what more is wanted? Only the singer to make it bring home the message! Like all of Scott's songs, it is the work of one perfectly at home in both singing and organ or piano, the Biblical text (from Saint Matthew, Chapter VI, verses 28-34) being set to music full of meaning. Not hard to sing or to play, it will make its way, and is published for high and low voice.

"WHEN THE STARS ARISE" (Song)

By Clarence Lucas

The words and music both by the same man, this descriptive song suggests harp and violin at the outset, the voice entering with sustained breadth, telling of the sweetness of love, and reaching a fine climax at the end of each stanza. Unusually refined and elevating is this music. Range from low D flat to high G flat (optional A flat).

(J. Fischer &amp; Bro., New York)

"SOIR DE PRINTEMPS" (for Organ)

By Firmin Swinnen

The well known organist of the Rivoli Theater, New York, who plays and improvises with such spontaneity giving pleasure to thousands who cannot discern his features in the dusk, has in this "Night of Spring" put forth an organ piece of real musical value, not thick and vague, but direct, appealing, successful. A melody for the left hand is expressive, and the second theme, in chords for the right hand, is full of the love-life. The work is fully registered, details of expression and interpretation being fully marked.

"SOIR D'AUTOMNE" (for Organ)

By Firmin Swinnen

Another "Night," by the same composer, but this having to do with the cold night of fall, when leaves are brown or red, and we gratefully seek the warm fireside, be it of steam, hot water, or gas. The melody starts reminiscently of Schumann's "Thou Art So Like a Flower," graceful, followed by sterner stuff, both hands unisono, with counterpoint following on the repetition. It dies away, as do all things earthly. . . . Both these pieces are printed in oblong format, that is, across a page over a foot wide, with only two or at most three staves to the page. This is highly commendable, for it brings the printed music low on the desk, right in front of the organist. Both pieces will be very useful for either church or recital.

## Hans Hess to Give Cello Sonata Programs

That prominent Chicago cellist, Hans Hess, is making arrangements now for two programs of cello sonatas, which he will give in Chicago upon his return from the coast. The works to be presented in connection with Rudolph Reuter, pianist, will be as follows: Beethoven, A major; Brahms, E minor; Rachmaninoff, G minor; Clarence Loomis, C major; Raoul Wachmeister, D major; R. Strauss, F major, and Grieg, A minor sonatas.

## Tina Lerner in Buenos Aires

Tina Lerner, the pianist, and her husband, Shavitsch, the violinist, have decided to make Buenos Aires their permanent home and are said to have opened a conservatory there with success.

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**Ovation for Behymer at Gamut Club Dinner**

Los Angeles, Cal., September 14, 1921.—When L. E. Behymer, impresario and president of the Gamut Club of Los Angeles, presided at the monthly banquet on a recent Wednesday evening, for the first time since his serious illness, he was made the recipient of such an ovation as would reconcile almost anyone to a term in the hospital. The occasion was "Ladies' Night"—always a gala affair—but this time a great event, and a number of invited guests and celebrities joined with the happy club members in heartfelt rejoicing over the convalescence of the popular president.

In his busy public life Mr. Behymer has arranged and officiated at many celebrations for other people, and he has had many honors conferred upon him, but it is safe to say that he never experienced such an overwhelming tidal wave of affection and appreciation as that which he vainly tried to surmount on Wednesday evening.

Words of acknowledgment were too feeble for even his eloquent tongue, even if his overwhelming heart would have permitted him speech, but he asserts that the wonderful testimonial of affection and interest received has uplifted and stimulated him so wonderfully that he feels like conquering the world.

Among those who gave of their talents to add joy to the occasion, or paid high tribute in brilliant speech, were: Grace Wood Jess, delightful interpreter of folk songs; Ann Goodman, new Russian contralto; Lida Johnston, mezzo soprano from the North; Jerome Uhl, baritone, and Carrie Jacobs Bond, who sang and gave a short talk. The speakers were: Mr. Behymer, who paid an eloquent tribute to Enrico Caruso, and to Harold Child, a departed club member; Harry Loeb, impresario from New Orleans; Harry Hamilton, past president of the club; Rabbi Maguin



Photo by Murillo

L. E. BEHYMER;

Popular California impresario, who returned in glory of renewed health at the Gamut Club dinner, where he was given an ovation.

and David Hamburger, John Doane, organist from New York, and Wendell Heighiton, formerly of the Minneapolis Symphony Orchestra. Joseph Swickard, leading man from the "Four Horsemen of the Apocalypse," recited, as did also Otto Lederer.

It would seem that the knowledge of all that he means to the people, not only of the Southwest, but also of a vast territory as well, has been a great factor in the remarkable recovery of Mr. Behymer, when one becomes aware of the enormous projects already formulated for the season in Los Angeles and near-by cities. To sum up, the coming season which will be formally opened with a week of opera by the Scotti Grand Opera Company, commencing October 3, featuring among other notables in the cast Farrar, Gentle, Scotti, and Stracciari, will be followed in November by a season of English Opera by the Dunbar Company.

In January, the San Carlo Opera Company will fill a three weeks' engagement at the Philharmonic Auditorium, and in April, Mary Garden and her celebrated Chicago Opera Association will bring the operatic season to a brilliant close.

The Philharmonic Artist Course will be opened November 15 by the American soprano, Mabel Garrison. The Matinee Course, which is such a boon to out-of-town musicians, will be inaugurated by the beloved contralto, Mme. Schumann-Heink. In addition to these two Los Angeles courses, Mr. Behymer will also present many of the opera companies and concert artists in Arizona, New Mexico, and El Paso, and even Nevada and western Texas.

The management of the Philharmonic Orchestra will again be in Mr. Behymer's hands and many resident artists and musical clubs will be under his direction.

With these many demands upon the popular impresario's energies, it is the sincere wish not only of his friends here in the great Southwest, but also of a vast number of people throughout the country, that the newly gained strength will prove adequate.

**Minnie Carey Stine's Success**

Beauty and a pleasing voice used with understanding and distinction—surely these are attributes to command attention on the concert stage, particularly when they are possessed by a young woman who approaches her art with the intelligence born of culture and an unwavering determination to make the most of the gifts with which she has been endowed. These are the outstanding characteristics of

Minnie Carey Stine, one of the most individual of America's young contraltos.

To interpret the glories of music with the fullest appreciation of the subtleties of every meaning requires a technical knowledge which few of the other arts demand. Miss



MINNIE CAREY STINE,  
Contralto.

Stine possesses this sound musicianship which is frequently lacking in the singer, who occasionally trusts to the natural quality of her voice and the training which she received as a singer.

Miss Stine is at the most interesting period of an artist's career, where reputation is on the point of becoming fame and worthy of attainment—a notable success.

**Leginska Returns**

Ethel Leginska has returned from Europe, where she and her pupils have been appearing successfully this summer. This season she is to appear in sonata recitals with Hans Kindler after two years' absence from the concert stage spent in composing. In connection with her appearances in England this summer much material about her appeared in the leading papers. The following impression of the "Paderewski of Women Pianists" by Mary Pitcairn appeared in many of the London papers and elsewhere. The article that follows, on account of its length, is only given in part:

"First, a mass of reddish brown hair, bobbed and curled; then two grey-blue eyes set in a pale, rather resolute face that lights suddenly to the applause that greets her entrance. A slight, little figure that hurries on to the platform rather strangely dressed in a close black velvet coat reaching somewhere halfway between knee and ankle, with large braided buttons set high on the waist line, in at the back and opening in front to show a black silk underskirt, and severely plain white silk 'shirtwaist' with a turn-down collar. Tiny hands that seem all the tinier for the white cuffs encircling them.

"Then she sits down to play—one of her own compositions—"The Gargoyles of Notre Dame."

"The chords crash out—all too big for the stretch of those little hands. They seem to be at random, ranging from bass to treble; almost as if the pianist is striking haphazard as she raps them out, or anon bends to the keyboard as if whispering it, clinging to the notes, reluctant to let them pass from her fingers, crushing them to herself with the tiny hands that hold one's eyes, accentuated by the Puritanical cuffs.

"Then one gets the picture!

"There are the weird figures of Notre Dame; the high placed and the low, but especially the more demoniacal; those with their tongues out, making strange faces, saying things to each other, sardonic comments on the stupid human folk who gaze on them, they gather closer to pass some judgment. Then a wind passes, the music stops abruptly, and they vanish with a sort of half-choked laugh left hanging in the air."

**Klamroth Studio and Artists' Doings**

Wilfried Klamroth is back from his summer sojourn, and has begun teaching the many beautiful voices always to be found at his studio. Ruano Bogislav, one of his leading artist-pupils, has returned from England, where she enjoyed great success, and Mrs. Klamroth is also back from abroad where she visited musical centers and collected many new and unusual songs to be used in the Klamroth studio teaching. Adele Parkhurst, soprano; Marion May, contralto; Ruano Bogislav, and Victor Goli-bart, tenor, are at work on the selections in which they will appear at Aeolian Hall, New York. It is safe to predict a successful season for Mr. Klamroth, whose reputation as a teacher who thoroughly understands his art is spread over the entire United States.

**Gescheidt Pupil at the Strand**

Judson House, tenor and artist-student of Adelaide Gescheidt has undertaken successfully a six weeks' engagement at the Strand Theater, New York. It is commendable that artists of rank fill such engagements in moving picture houses if for no other reason than to give the best quality of music to the masses. Mr. House is to be complimented on accepting an engagement of this type, where he gives of the best in his art.

Mr. House is one of the soloists at the annual Worcester Festival and will resume his work at St. Bartholomew's and Temple Emanuel-El, where he is re-engaged as soloist for another year. His engagements for oratorio and concert will be numerous for the coming season.

Mr. House is under the management of Haensel & Jones.

**La Forge-Berumen Studios Move**

Frank La Forge and Ernesto Berumen removed their studios on October 1 to 14 West Sixty-eighth street, near Central Park West.



## Milan Lusk's Interesting Career

Milan Lusk, the gifted violinist, although still a youth in his twenties, has achieved some noteworthy successes. Born of Czech-Slovak parents, he showed great talent as a mere child, playing violin concertos in public before he was nine. Prof. Otokar Sevcik, who heard him play in 1913, was very pleased with the lad's talent and persuaded him to take the entrance examinations of the Vienna Meisterschule, where he was then director of the violin master classes. Milan Lusk not only passed the examinations before the critical trial board with success, but also received a scholarship, an honor conferred only on few. His progress was unusually rapid under the instruction of Sevcik, who is the teacher of such violinists as Marie Hall, Kubelik, Morini, etc. Two years later Sevcik wrote in a letter, dated February, 1915: "Lusk has a brilliant technic,



MILAN LUSK,  
Violinist.

a beautiful tone, and his playing displays temperament and purity of execution."

While in Vienna the violinist had a pleasing experience at his debut with the well known Vienna Tonkuenstler Orchestra. His solo was a difficult Foerster violin concerto which Kubelik had played there with the same orchestra two years before. The composer himself was present at this concert. Oscar Nedbal conducted. After the performance Lusk was acclaimed by an audience of twenty-five hundred which recalled him again and again. Foerster made his

way to the artist's room, embraced the young violinist, kissed him on the cheek, saying, "Bravo, my friend; you played admirably!"

The success of this debut was the beginning of his European concert travels. Shortly followed an appearance in Prague with the Philharmonic. It was the second year of the world war and the artist gave his whole hearted support in war benefit recitals, which amounted to over fifty. At one time he was billed to appear in a large city in Austrian Poland which was located near the so called "inner war zone." Within thirty miles of his destination, government agents who were patrolling that district asked for his papers. Upon presenting his passport, Lusk thought that he would be able to continue his journey unmolested, but to his dismay he was marched to the nearest detective bureau. "Imagine my surprise," said the violinist, "when I found myself under the fire of cross-examination, suspected of being a spy simply because I had not been previously advised to receive a special visé from the Austrian Government. The officials seemed quite skeptical to all my explanations until I proved by letters that I was to play in Poland at a large benefit concert. Finally, I was released, and, strange as it may sound, although concertizing for the Red Cross, I was nevertheless fined several kronen."

In America, Lusk has concertized in more than eighteen states and has given several recitals in the Princess Theater, New York. Many important engagements have been booked for the coming season. One of his opening appearances will be his recital on November 3 in Kimball Hall, Chicago.

## THE LANDSCAPE GARDENER AND THE MUSIC TEACHER

By Effa Ellis Perfield

The landscape gardener plans and skillfully works to unfold the charms of Dame Nature. He does not "clear up" too severely or his technic will be evident. He uses the native woods and shrubs as a prominent part of his scheme. He intelligently places and directs his additions so that the eye beholds nature in all its glory.

Rocks and rills are made a region of delight where flowers of many kinds follow each other in their season and give continual stimulus to the esthetic taste.

The bog and pond are transformed into an attractive spot where aquatic plants spread themselves all around.

The once impassable banks become accessible and a grassy approach to the water's edge is made where one may sit and meditate.

Cow paths are changed into picturesque walks where at each turn one is invited to "branch off" and discover new beauties.

The result proves that Nature will reveal her hidden beauties when the gardener directs the adjustment of things and allows her freedom of expression.

The music teacher regards his pupil as "Nature's Gem." He receives him in his "rough," unpolished condition.

The teacher knows how to allow the pupil to reveal his talents. These form a background—the "soil"—out of which latent qualities are to be unfolded.

A harsh voice is made musical by directing the inner ear to listen to the spoken word.

A careless mentality is developed into an orderly one.

A non-seeing eye becomes all seeing.

Awkward fingers are transformed into skillful ones, and

a delicate touch produces sympathetic musical tones. The heavy physical being is lifted into a higher realm of expression. Old paths become new walks which lead to new discoveries and new delights.

When the music teacher's plan of adjustment is so rational that it is not cognizant, then is the pupil unfolded. He creates a new expression, a new thought, and a new environment for himself. He radiates freedom and poise.

## Mildred Bryars Likened to Mildred Potter

Many prominent musical directors who heard Miss Bryars sing at once likened her voice and style to the late Mildred Potter and anticipated for her an equally successful career. To justify the prediction, Miss Bryars commences her season by appearances at the Maine Festival, October 7 and 11, thus following Miss Potter, who sang there exactly ten years ago. Miss Bryars has also been engaged for the Lindsborg (Kan.) Festival, Easter week,



MILDRED BRYARS,  
Contralto.

in "The Messiah," and for recitals, and with the Providence Glee Club in May, with an extensive Western tour being booked for March and April.

Miss Bryars, who started her career as a pianist, has been greatly benefited by her early musical training, and this is undoubtedly responsible for the recommendation of such important musicians as Harrison Wild, William K. Chapman, E. G. Hood, N. Lindsay Norden, etc.

Walter Anderson, who was responsible for Mildred Potter's brilliant career, is also manager of Miss Bryars.

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The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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## GOTHAM GOSSIP

### RUSSELL STUDIOS' FORTY-NINTH SEASON.

The Russell studios at the Normal Institute, Carnegie Hall, New York, and the College of Music, Newark, opened the forty-fourth season September 5. The departments of the studios, under the personal direction of Louis Arthur Russell, are voice culture, singing, personal expression, recital, concert and oratorio repertory, pianoforte, organ and theory. Last summer an electric motor was installed in the Newark organ studios. Mr. Russell will resume a Friday evening class in vocal art for professional singers and advanced vocal students, for the study of ensemble and solo singing, phonetic diction and reading, personal culture, self expression, etc. Auditions are held only by appointment through the secretary, Suite 853, Carnegie Hall.

The Schubert Oratorio Society began rehearsals for its forty-third season on Monday evening, September 12, in the Assembly Hall of the College, Center street, Newark, N. J. The society announces four concerts for the season, including a performance of Mr. Russell's American choral fantasia, "The Triumph of Freedom and Peace" (October concert), and the annual Christmas performance of "The Messiah."

Singers are invited to apply for membership at the office of the society, 17 Center street, Newark, N. J.

### SOUTHLAND SINGERS' HOME-COMING SOCIAL.

The Southland Singers, Emma A. Dambmann president, announce a "Home-coming Social" at the Hotel Plaza, October 13, at 8:30 p. m. New members will be introduced on this occasion. The Southland Singers' choral rehearsals, under Conductor Leroy Tebb, are held Mondays at 8 p. m., 110 Carnegie Hall, suite 110, beginning October 16. Mme. Dambmann has resumed vocal instruction at her residence studio, 137 West 93d street, New York.

### ARENS GOES TO LOS ANGELES.

F. X. Arens, so well known as former conductor of the apparently defunct People's Symphony Orchestra, and also a leading vocal teacher of the metropolis, writes from his fruit ranch at Hood River, Oregon, of his locating in Los Angeles as follows:

As you will see, I at last have gravitated to the southern metropolis. San Diego did such wonders for me that I finally forgot my troubles, and began to long for the "fresh-pots of Egypt," that is, for good orchestral music, etc., of which there is plenty in Los Angeles. So I had to say good-bye to that southern jewel box of a town (San Diego) and to my fine class there (Morris and I had nearly every professional singer in town), to launch out once more into the sea of the "City of the Angels" and real estate sharks, and oil promoters and traffic congestion and cold nights and hot days and movie stars, etc., just to hear good music. Strange, what a fascination our hobbies exert! Of course, as usual, some of my best pupils from other parts of the country will join me there, so I'll be busy from the very start. I think I shall have to send you a picture of myself trying to hold a forty-pound Royal Chinook salmon which I caught with hook and line in our Columbia River a week ago.

Yours faithfully,  
 (Signed) F. X. ARENS.

### KRIENS WILL PLAY NEW WORKS.

Christian Kriens, at his coming recital in Aeolian Hall, will play his new fantasy on "Manon," besides an entire group of his shorter works. Francis Moore will be his accompanist.

The tenth season of the Kriens Symphony Club started rehearsals October 6. It was founded as an orchestra training school ten years ago and has steadily grown into an organization of over one hundred players, men, women, boys and girls. Many players in the large orchestras began their orchestral experiences with Mr. Kriens.

### KREBS "ON THE JOB."

Following a three weeks' vacation, Stanley W. Krebs, the composer and pianist, is back in the city. The Manufacturers' News has an interesting article relating to him, of which he is having reprints made. "The Red Cross Rally Call," which he composed for trumpet, and which was recommended to the Red Cross by many prominent musical people, is a recent work of this young composer.

### CAPOVILLIEZ RECITAL, OCTOBER 25.

The annual subscription song recital by F. Reed Capovilliez, American basso cantante, is planned to occur October 25 at Chalif's, opposite Carnegie Hall. All the music he will sing is by American composers, or at least by those living in America, including Buzzi-Peccia, Mana-Zucca, Bruno Huhn, Fay Foster, Charles Wakefield Cadman, and others.

### ELSA FOERSTER'S SUCCESS.

Elsa Foerster, daughter of the clarinetist, who lives in Woodridge, N. J., and who was leading player in the Seidel orchestra, has made a success in the opera "Lady Billy." She has one big song in this operetta, but has done larger things in the past at the Metropolitan Opera House. She expects to resume work in grand opera later.

### HARRIET S. KEATOR AT MOHONK.

Harriet S. Keator, for some years past vice-president for New Jersey of the National Organists' Association, has spent some weeks in Mohonk Lake, N. Y., following traveling in Canada and Niagara Falls, the Thousand Islands and elsewhere. Mrs. Keator is organist and musical director at Asbury Park M. E. Church, and one of the prime movers in the National Organists' Association.

### BALDWIN'S SIXTY FREE ORGAN RECITALS.

Prof. Samuel A. Baldwin will give sixty free organ recitals this season at the College of the City of New York on Sundays and Wednesdays at four o'clock. He began these on October 2 and the season will close May 17. Always he gives works by American composers, or composers now living in America. Programs for the current months include the following: Roland Diggle, Rolfo F. Maitland, T. Frederick H. Candlyn, Arthur Foote, Eugene Thayer, Joseph Bonnet, Walter P. Zimmerman, Sergei V. Rachmaninoff, Stanley T. Reiff, Edwin H. Lemare, Pietro A. Yon.

### ADELE LUIS RANKIN'S SUNDAY AFTERNOONS.

Adele Luis Rankin, the soprano, who gives costume recitals and teaches singing, will give a series of professional Sunday afternoons at her studio in the Metropolitan Opera House. Huntington Terry, organist and composer, gives

the first, and a prominent baritone, pupil of Miss Rankin, will sing.

### GOOD MUSIC AT BRONX OPERA HOUSE.

A recent visit to the Bronx Opera House, 149th street and Third avenue, shows that the music in this large and up-to-date theater is in good hands. An orchestra of a dozen pieces played modern and classic selections with good expression and style. Maurice Silverstein is business manager of this opera house.

### EVA EMMET WYCOF, SOPRANO.

Eva Emmet Wycof, well known soprano and vocal teacher, looks forward to a busy season. Having a large repertory of solos, both sacred and secular, and being familiar also with synagogue singing, she is in demand.

### NICHOLS' PUPIL MAKES "HIT."

Francis Carpenter, boy soprano of Grace Church, New York, recently sang at a sacred concert in Newburgh, N. Y., under the direction of John W. Nichols. His lovely voice and artistic interpretation of several oratorio selections gave great pleasure to the audience, and reflected with credit the careful training he has received.

After the service young Carpenter, at the request of a number of the church people, sang several solos.

### PEOPLE'S SYMPHONY ORCHESTRA PLANS.

The People's Symphony Orchestra, Louis M. Frohman, conductor and business manager (no connection with the People's Symphony Society, Mr. Arens, conductor), announces a series of concerts in various East Side halls. Soloists to appear at its concerts will be Kautinka Narinska, Dorsey Whittington, pianists; Irving Decker, violinist; Adrian Siegel, cellist; Saul Rosselle, baritone; Carey Stine, contralto; Cantor Bernard Schram, tenor; Cantor Greenbaum, baritone; William Friedman, pianist, and J. Friedman, violinist and guest conductor, who will conduct a few concerts. Master Alon Ellstein, who has shown talent as a good musician, will also conduct.

### PIANIST LUGO IN BERLIN.

Carlos E. Lugo, pianist, made numerous friends during his brief stay in New York, among them a prominent lady who has aided him to further his study. He left for Europe August 1 in company with Sherman Kelley, and is now studying with a Scharwenka assistant. His progress and subsequent career will be well worth watching.

### LOUISE W. HARTMAN PREFERS WEST PITTSBURGH.

Louise W. Hartman, pianist and teacher, who last winter acted as accompanist for leading artists, played the organ in a church at Great Neck, L. I., and also had nearly thirty piano pupils, prefers, however, to leave all this for her own home town. For a time she was undecided, "but the conveniences and contentment of home compared with apartment life or boarding conditions in New York were the deciding factors."

### JEAN NESTORESCO AT WORK.

Jean Nestoresco, the violinist, head of the violin department at the Bennett School, Millbrook, N. Y., whose recitals in Aeolian Hall, at the Kahn mansion and elsewhere, brought him into public notice last season, has resumed instruction. He was formerly professor of violin at prominent European institutions and also toured the A. E. F. tents.

### TOMIJIRO ASAI, JAPANESE TENOR.

Mr. Asai, who has appeared in various concerts and recitals in New York and at eastern summer resorts, has issued an illustrated folder calling attention to himself, his career and his repertory. A sample program shows that he sings oratorio, operatic, Japanese and American songs. Press notices from Ridgefield Springs, Ashbury Park, and other resorts endorse his singing.

### JACOB BUNCHUK, SOLO CELLIST.

Jacob Bunchuk, who was the soloist at the Lexington Theater music festival on August 31, where three hundred selected men formed the orchestra conducted by Modest Altschuler, will give his own recital at Town Hall at an early date. Various press notices from European countries, especially the Far East, show his success.

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## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's note.]

## PRIZES.

The Chicago North Shore Festival Association offers \$1,000 for an orchestral composition. The contest is open to composers of the United States, and the winning composition will be played at the final concert of the 1922 North Shore Music Festival. Compositions should be submitted before January 1, 1922, and should be sent by insured parcel post to Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

De Pauw University School of Music, Greencastle, Ind., offers \$50 for a short organ composition, the length of from three to five printed pages. The aim of the competition is to stimulate interest in short organ compositions of real merit, and is open to American-born composers only. Compositions should be mailed to Van Denman Thompson, professor of organ, De Pauw University, Greencastle, Ind.

The Chicago Association of Commerce offers a prize of \$100 for the best words and another \$100 for the music for a new Chicago song for the semi-centennial of the Chicago fire. Should anyone write both the winning words and music he will be given both prizes. For further particulars see MUSICAL COURIER for September 22, page 5.

Mana-Zucca offers \$500 for a quintet (piano and strings) by an American composer. Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, 4 West 130th street, New York. The contest closes December 1, 1921.

The Matinee Music Club of Philadelphia offers \$200 in competition to American composers for a dramatic musical setting or an operetta, using for the text Henry Wadsworth Longfellow's poem, "The Masque of Pandora," with incidental solo parts, choruses for women's voices, and score for a string orchestra (including harp and piano). All manuscripts must be sent in as first-class mail matter by November 1, 1921. For further information apply to Clara Z. Estabrook, secretary, 620 West Cliveden avenue, Germantown, Pa.

Mrs. F. S. Coolidge offers \$1,000 for a string quartet, the winning composition to have its initial performance at the Berkshire Festival of Chamber Music in 1922 at Pittsfield, Mass. Manuscripts should be sent to Hugo Kortschak, care of Institute of Musical Art, 120 Claremont avenue, New York City. The competition will remain open until April 15, 1922.

The California Federation of Music Clubs announces that it will give prizes for the best compositions by California resident composers in two classes as follows: Class 1—Chamber music work; trio, quartet or quintet, for strings and piano in three or four movements. Prize \$300. Class 2—State song (words may be obtained from committee). Prize for music, \$50. The competition is only open to composers who are citizens of the United States and have been residents of California for at least one year. The manuscript for the chamber music must be submitted on or before January 1, 1922, but no composition will be accepted earlier than December 1, 1921. All manuscripts must be sent, charges prepaid, to American Music Committee, C. F. M. C., office of L. E. Behymer, 705 Auditorium Building, Los Angeles, Cal.

The Circolo degli Artisti di Turin, Italy, in coöperation with the Double Quintet Society of Turin, announces an international competition for a chamber music composition for all or part of the following instruments: First violin, second violin, viola, cello, doublebass, flute, oboe, clarinet, bassoon, horn, piano, harp. An indivisible prize of 5,000 lire will be assigned to the work which proves deserving of it. A second prize of 3,000 lire, to be divided or not according to the judgment of the jury, will be allotted to the work or works which are considered as being the next best after the first one rewarded. The limit for the receipt of manuscripts is fixed for December 21, 1921. Complete details of this competition will be found in the MUSICAL COURIER for August 18, page 20.

Two prizes are offered by the Paderewski Prize Fund. The first is for \$1,000 for the best symphony, and the second for \$500 for the best piece of chamber music, either for strings alone or for piano or other solo instrument or instruments with strings. This contest has been extended to December 31, 1921, in order to allow competitors more time. Manuscripts should be sent to Elizabeth C. Allen, secretary of the Paderewski Fund, at the New England Conservatory of Music, Boston, Mass.

The Royal Philharmonic Academy of Rome offers two prizes for chamber music compositions for Italian composers. The first is for a sonata for violin or cello and piano, the second for two compositions for four solo voices, soprano, contralto, tenor and bass, with piano accompaniment. The prize in each case is five hundred lire. Compositions must be received at the Academy on or before December 31, 1921.

Compositions for publication during 1921-22 by the Society for the Publication of American Music will be received at the office of the secretary, William Burnett Tuthill, 185 Madison avenue, New York, until October 15. Only chamber music compositions should be submitted, and preferably for those combinations which include the piano. Piano sonatas also will be received. Manuscripts are to be sent with the actual name of the composer in a sealed envelope and not written on the score. Life membership in the

Society for the Publication of American Music is \$100 and annual membership \$5.

## SCHOLARSHIPS.

The Chicago Musical College (624 South Michigan Boulevard) offers seventy-three free scholarships, which together with other scholarships awarded are of the value of \$20,000. These are thus divided: Piano department, thirty-seven; vocal department, sixteen; violin department, fourteen; expression department, five; department of dramatic art, one. These prizes entitle the winners to free instruction for a period of one school year of forty weeks. Free scholarships are awarded only to those who are financially unable to undertake their own artistic education. Those interested who are able to pay something for their instruction may apply for a partial scholarship.

## Edwin L. Turnbull Entertains

A number of well-known Baltimore musicians spent a recent week-end at the Woodmont Club in western Maryland as guests of Edwin L. Turnbull, president of the Johns Hopkins Musical Association. The party left Baltimore on Friday morning, September 23, by motor and included Gustav Strube, conductor Baltimore Symphony Orchestra; Charles H. Bochau, conductor Johns Hopkins Orchestra; Bart Wirtz, assistant conductor Johns Hopkins Orchestra; Warren W. Brown, musical editor the Baltimore News, and the following members of the Johns Hopkins Orchestra: Frederic H. Gottlieb, Philip S. Morgan, Jonas Hamburger, Fred C. Smith and Chaplain J. Monroe Stick, U. S. A.

## Rozsi Varady's Debut, October 15

Rozsi Varady, the young Hungarian cellist who makes her American debut at Aeolian Hall on Saturday afternoon, October 15, was the first girl ever to win an Artist's Diploma at the Academie Royale, Budapest, where she received the greater part of her musical education. At the Academie Miss Varady was the last pupil of the famous David Popper. Subsequently she studied in Berlin with Hugo Becker and won success in her concert appearances throughout Europe. She has received many tokens of distinction, not the least of which is a decoration from the International Red Cross.

Foreign critics have found the piquant personality of Rozsi Varady something unique and her engaging platform manner has won her many friends. Typical of the critical



Photo by Apeda

ROZSI VARADY,  
cellist.

notice which she has merited is this review from the Berliner Tageblatt: "Under the energetic hands of this young artist the reserved violoncello is transformed into a soft, affectionate instrument with a pure, warm, full tone. It is as if the instrument itself wanted to reward the artist for her pains and to cheer up her earnest countenance. But Miss Varady remained unmoved, taking an interest exclusively in her art and totally absorbed in it. Her highly developed talent, her wonderful technical skill, her surprising performance and, above all, her true Magyar spirit and temperament bestow upon her execution the character of true art."

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## LYON & HEALY HALL, CHICAGO, PROVES MUCH NEEDED ASSET IN CITY'S MUSICAL PROGRESS

Scarcity of Auditoriums in the Windy City Makes Demand for Recitals—A. G. of O. Extends Time for Neumann's October Recitals—Boguslawski

for More Concert Halls Essential—Hall Especially Adapted for Prize Compositions—Ernest Toy Returns—F. Wight Now Teaching at Chicago Musical College—Conservatory and Studio Notes

Chicago, Ill., October 3, 1921.—The acoustic qualities of the Lyon & Healy Hall are among the main reasons for which musicians are anxious to rent the hall for appearances in Chicago. The walls and ceiling are insulated with a special heatproof and soundproof composition.

The coffered ceiling of the hall is two stories in height. The room is beautifully decorated in ivory and green, and is equipped with an indirect lighting system which attractively illuminates, without glaring lights in any way interfering with the pleasure of the audience. Entrance to the hall, which is situated on Jackson boulevard, in the center of the musical district of the city, is obtained through the spacious marble and gold lobby of the building. The hall is at the street level and is fireproof in every detail. The hall seats 183 people. The opera chairs are of American walnut, fitted with the very latest type of luxurious soft Spanish leather cushions.

Ventilation is by means of the fan system. The air is thoroughly washed before it is fanned into the hall, through gratings in the walls. In summer the air is passed over cooling coils, so that the temperature of the room is lower than the outside air. In winter heating coils replace the cooling coils. Used air is removed summer and winter by a suction system, thus assuring the audience fresh air and comfort at all times.

Lyon & Healy Hall is available for concerts, recitals, lectures, etc. The service of the hall is complete. A piano will be furnished and the attraction will be advertised on an announcement board in the lobby of the building.

With all these advantages, Lyon & Healy Hall, as managed by Harry and Arthur Culbertson, is the most inexpensive hall of its kind in Chicago, as a recital or concert can be given there at the low figure of \$150. This includes the rental of the hall, advertising, printing of programs and tickets, besides the good will and influence of Harry and Arthur Culbertson. On the back of each program will be announced the current concerts. Thus, musicians who close dates at the present time will have considerable advantage, in that the announcement of their recital will be known through that channel, weeks or even months in advance. The terms are standardized—that is to say, the same price prevails for evenings as well as for Sunday afternoons. Although Messrs. Harry and Arthur Culbertson have assistants in this enterprise, they have no other

associates, even though many of their close friends are interested in making their new venture a success right from the start.

A list of artists who have already secured Lyon & Healy Hall for this coming season will soon appear in these columns.

### A. G. of O. EXTENDS TIME FOR PRIZE COMPOSITIONS.

The executive committee of the American Guild of Organists has decided to extend the time for submitting compositions for the proposed manuscript concert, which will probably be given in February. The program will consist of the best organ solos submitted. Manuscripts should be sent not later than January 1, 1922, to the secretary of the chapter, Alice Deal, 4359 West End avenue, Chicago. They should be signed with a fictitious name and the composer's true name enclosed in a sealed envelope. The committee of judges is composed of Rosseter G. Cole, chairman; Eric Delamarter, Edwin Stanley Seder and Dr. J. Lewis Browne.

### F. WIGHT NEUMANN'S OCTOBER RECITALS.

Recitals during the month of October under the management of F. Wight Neumann are as follows: Edward Collins, Chicago pianist, October 9; Harold Bauer, piano recital, Sunday afternoon, October 16, at the Playhouse; Kathryn Meisle, contralto, song recital, at the Playhouse, Sunday afternoon, October 23; Arthur Rubinstein, pianist, recital at Cohan's Grand Opera House, Sunday afternoon, October 23; Osip Gabrilowitsch, Russian pianist-conductor, in recital, Sunday afternoon, October 30, at the Playhouse.

### ERNEST TOY RETURNS TO CHICAGO.

Ernest Toy, eminent Australian violinist, after an absence from this city of two years, together with his wife, Eva Leslie Toy, has taken up his residence at 4352 Greenwood avenue, where both are to be permanently located. Both Mr. and Mrs. Toy enjoyed a successful summer tour of the Mid-Western States, and Mr. Toy will devote himself largely to this line of work hereafter. Mr. and Mrs. Toy will start in January for a combined pleasure and business trip to Australia and New Zealand, where they will be gone for about five months.

### BOGUSLAWSKI NOW TEACHING AT CHICAGO MUSICAL COLLEGE.

Moses Boguslawski, whose engagement for the faculty of the Chicago Musical College was announced by the institution last fall, began his work at the college last Monday.

### CHICAGO MUSICAL COLLEGE NOTES.

Lucille Kahn, who is now one of the principals of the Lafayette Stock Company, Lafayette, Ind., is coaching with Walton Pyre. Bernice Frankel, Florence Lagoni and Hope Zimmerman, students of Mr. Pyre, are making their stage debuts this month. Mr. Pyre will give again this season his series of Poetry Mornings at the Blackstone Hotel. The series will begin October 25.

George Gunn, student of the vocal department, is engaged this week and next week at the Roosevelt Theater, where he presents a vocal program.

Sylvia Baird, student of Edward Collins, won great success last week by her performance of Mr. Collins' waltzes at a recital given at Owensville, Ind.

The St. Louis Symphony Orchestra, Rudolph Ganz, director, will play Felix Borowski's poem, "Le Printemps Passione," at its concerts this season, October 9 and 10.

Rebecca Bandy, student of drama and winner of the gold medal in the 1920 graduation class contest, has accepted the position of head of the department of expression in the Wilson School of Music.

The program that was presented in Ziegfeld Theater last

Saturday morning was given by winners of free scholarships in the piano, violin and vocal departments.

### AMY ELLERMAN AND CALVIN COXE VISITORS.

Stopping in Chicago en route for a tour of the South, Amy Ellerman and Calvin Coxie paid a visit to the Chicago office of the MUSICAL COURIER during this week. The tour will include Illinois, Tennessee, Missouri, Oklahoma, Michigan and Ohio, and they return to New York at the close of the tour the first week in December.

### BEDUSCHI STUDIO ACTIVITIES.

Emily Ruby, mezzo soprano, an artist pupil of Signor Umberto Beduschi, has been engaged for the Woman's Club of Glencoe, Ill., October 4. She will present a program of English and Italian songs and operatic arias. Amanda MacDonald, the pianist-accompanist of the Beduschi studios, will also appear as soloist on the Glencoe program, and at the reception and musicale of the Chicago Dramatic Society on October 2. These two are among the most active pupils of this prominent vocal instructor and coach.

### EDGEWATER BEACH MUSICALES BEGIN OCTOBER 16.

The management of the Edgewater Beach Hotel announces that the Sunday afternoon musicales from 4 to 5 in the Lounge Room will commence Sunday, October 16.

### BUSH CONSERVATORY GRADUATES TEACHING.

The following graduates of Bush Conservatory are now teachers and supervisors of public school music and are reporting very successfully from their respective schools: Alice M. Gragstedt is in Keosauqua, Ia.; Florence Turner is in charge of music in the grade and high schools of Williams Bay, Wis.; Letha Wimmer is teaching in Trace, Ia., and Adelia Carlson has renewed her contract to teach in the public schools of Rockford, Ill. These students are graduates of the public school music department. Lyravine Votaw has been engaged this season to cooperate with Mr. Nordin in the public school music department.

### F. WIGHT NEUMANN UNINJURED.

Mr. and Mrs. F. Wight Neumann, with Mrs. H. Selz, were the victims of an automobile accident in Glencoe last week. The car in which they were driving was thrown into an embankment by a larger limousine, driven by a woman. Mrs. Selz fell over Mrs. Neumann and Mr. Neumann went over the two ladies, yet none of the occupants were injured further than suffering a severe shock. Asked why the accident was not reported in the papers, Mr. Neumann stated that the Glencoe papers do not pay any attention to automobile accidents, and as far as the Chicago papers were concerned, he kept the matter quiet. The MUSICAL COURIER, being the only paper that spotted the accident, is able to narrate it as it happened.

### M. WITMARK SONGS IN CONSTANT USE.

Laurette Rietz, mezzo soprano, who has been filling engagements in and around Chicago in the large motion picture houses, has found publications from the M. Witmark & Sons' Black and White Series most successful. Miss Rietz received many highly favorable comments on her work in the prologue to Rupert Hughes' picture, "The Old Nest," at the Majestic Theater, Madison, Wis., week of September 16. During this engagement she sang, in costume, Ernest Ball's "Dear Little Boy of Mine."

Nina Long, soprano, artist pupil of Carl Craven, just closed a successful engagement at Brighton Beach, Menasha, Wis., where she included in her daily programs "I Would Weave a Song for You," by Geoffrey O'Hara; "Kiss Me Again," Victor Herbert; "Smilin' Through," Arthur Penn, and "Values," by Vanderpool. The Fischer Operatic Quartet is featuring "Italian Street Song," "I'll Forget You," "Smilin' Through," "Sorter Miss You," "I Would Weave a Song for You" and "Sunrise and You" on its tour of Iowa. John Griffin gave a program before the A. A. R. I. R., Elgin, Ill., September 21, using "Colleen of My Heart," "Laddie Buck of Mine," "Mother Machree" and "When Irish Eyes Are Smiling" with much success.

John L. Lehnhard, tenor, sang "My Jean," Caro Roma, and "That Night," Penn-Vanderpool, at the annual dinner of the Mendelssohn Club of Chicago, September 22, at the Chicago Athletic Association. An organization of young singers, called the Pantheon Singers, has just concluded a week's engagement at the Pantheon Theater, where they included in their program several recognized successes from Witmark & Sons' Black and White Series—"Neath the Autumn Moon," by Vanderpool; "Golden Crown," by Gantvoort; "Italian Street Song," by Herbert, and Caesar's "Crooning."

### MACDERMID PUPILS HEARD IN FAREWELL RECITAL.

Pupils of Sibyl Sammis MacDermid were heard in a farewell recital in the MacDermid studios Thursday evening, September 29, previous to Mr. and Mrs. MacDermid's departure for New York City. Owing to the extreme inclemency of the weather (which means continual heavy rain), some of the participants were unable to reach the studios in the Fine Arts Building. A good sized audience, however, attended and felt repaid for its courage in coming out after hearing some well developed voices which reflected

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credit on the methods of their excellent teacher. Those who appeared were: Madeline Seebert, the possessor of a pleasing high soprano voice, who sang with ease the "Depuis le jour" aria from "Louise"; Ethel Givum, mezzo, who gave a good account of herself in "Were My Song with Wings Provided," by Hahn, and Cadman's "Thunderbird"; Margaret Carlisle, who has a light and pleasing voice, sang well the "Vieille Chanson Espagnole," by Aubert, Samuels' "The Little Bells of Seville and Rossini's "Tarantelle"; Pearl Androsen, with a very good quality alto voice, rendered a group of three songs; Mrs. Small, an excellent soprano, interpreted effectively Logan's "Pale Moon," Curran's "Rain," and especially James G. MacDermid's "If I Knew You"; Marie Sweet Findlay pleased in Foster's "The Little Ghost" and Ware's "Sunlight" waltz; Doris Doe, the possessor of a big contralto voice of lovely quality, sang with telling effect the "Pleurez, pleurez mes yeux" from Massenet's "Le Cid." Mrs. MacDermid filled in with a new song by Mr. MacDermid, which was so well sung and liked that it was encored.

#### SOME BUSY CHARLES W. CLARK PUPILS.

Glen A. Drake will give a program of new and interesting songs at the October meeting of the North End Woman's Club, to be held at the Edgewater Beach Hotel on October 25, and at the Catholic Woman's Club on October 18. Mr. Drake is one of Chicago's promising young artists and great things are predicted for him by his teacher, Charles W. Clark.

Mary Thomas, the popular young singer, is now singing in Milwaukee. Miss Thomas has just finished a ten weeks' engagement as soloist at the Marigold Gardens and is now kept busy with various theater engagements and club work. She is one of Charles W. Clark's fine artists.

#### MURIEL McCORMICK PRAISES MME. ARIMONDI HIGHLY.

In the interview with Muriel McCormick, the daughter of Harold F. McCormick, sponsor of the Chicago Opera Association, which appeared in last Saturday morning's daily papers in regard to her stage career, Miss McCormick spoke in the following glowing terms of Mme. Aurelia Arimondi, with whom she has been studying for some time: "I am studying now with Mme. Aurelia Arimondi, wife of the most wonderful living basso, Vittorio Arimondi, until lately of the Chicago Opera Association. She is a marvelous teacher. She will be in Chicago next winter, so I shall be there. Were she to go to Cairo, I should go there, too."

#### RACHEL BUSEY KINSOLVING REMOVES OFFICE.

Rachel Busey Kinsolving has removed her business offices to 925 Fine Arts Building, where she will receive visitors in the afternoons only, as her mornings will be completely taken up with the necessary advance work in connection with her Blackstone Musicales Mornings and the many individual recitals she will manage.

JEANNETTE COX.

#### BOSTON

(Continued from page 34.)

the twenty-fifth consecutive year of this choral organization. Throughout the quarter of a century of its activity the People's Choral Union has numbered among its membership some 10,000 men and women; it has given, with full orchestra and soloists, in the neighborhood of fifty concerts or choral performances of the masterpieces in this field, "The Messiah" of Handel, Handel's "Creation," "Elijah" of Mendelssohn, Verdi's "Requiem," etc.

An interesting fact relative to the People's Choral Union is that, as its members each year through their own efforts dispose of many of the tickets for its concerts, the audiences usually practically fill the hall. Assuming, then, that at each of the fifty concerts the audience has numbered some 2,000 persons, the society has been the means of bringing the message of the great oratorios to approximately 100,000 hearers—a vast number, truly, and a splendid service rendered.

The organization starts its twenty-fifth year under favorable auspices. Any man or woman desiring to join may do so after a slight voice trial, and may apply for this at Huntington Hall at two o'clock on Sunday, October 9, and for the next two following Sundays. The present conductor is George S. Dunham, well known here in Boston and throughout New England as musician and conductor. The work to be taken up for the first half year is Handel's "Samson."

In connection with the People's Choral Union are classes for the instruction of persons desiring to sing who at present do not do so. Instruction is given in solfeggio, or reading at sight, in these classes, and also training in voice cultivation. For those who do sing, however, the People's Choral Union opens its doors with a warm welcome, and any man or woman is eligible for membership, the dues being but ten cents per Sunday.

J. C.

#### Richard Hageman Forms Opera Class

Richard Hageman, prominent vocal coach and accompanist, has returned to town after enjoying a two months' vacation, following his successful summer season at the Chicago Musical College. He has reopened his New York studio at his residence, 309 West Eighty-fifth street, and from all indications is entering upon one of the busiest seasons of his career. Having been besieged with many requests to form an operatic class at his studio this winter, as a result of the popularity of his classes at the Chicago Musical College during the summer term, Mr. Hageman has arranged his lesson schedule so as to enable him to personally conduct an operatic class, which will meet weekly at his studio. In this class Mr. Hageman will review the dramatic music of the Italian, French, German and Russian nations. The works will be reviewed, their features explained and the interpretation expounded. The attendance at the class will be made up of some of the artist students taking private lessons with Mr. Hageman, as well as others not having the opportunity of coaching with him privately.

#### Harriet Van Emden's First Season to Be Busy

Harriet Van Emden has just returned to New York from Lake Placid, where she has been spending the summer. Miss Van Emden's season opens in Syracuse on October 28, after which she will sing in Boston and Andover, Mass. Her New York debut will take place in Aeolian Hall on the evening of November 10.

#### Althouse Starts Season

Paul Althouse, the Metropolitan Opera tenor, returned to New York from a vacation spent at Cape May, N. J., and made his first appearance of the season on October 3 at the National American Music Festival at Buffalo, N. Y.

#### Reviere to Sing with Orchestra

Berta Reviere has just been booked for an appearance with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor.

#### Margaret Welsh Guest of Corinne Welsh

Margaret Welsh, the distinguished mezzo, of Columbus, Ohio, is the guest of her sister, Corinne Morgan Welsh, the well known contralto. They are at their country place at

Hollywood, N. J., for a visit before motoring to Atlantic City for a short stay.

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LA SIESTE.....  
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THE SONG OF AHEZ THE PALE.....A. Busal-Pecchia  
NICHAVO.....  
(Nothing Matters) new—first time.....Mama-Zucca

II.  
Serious Songs:  
GOD IS EVERYWHERE.....Arthur Nevla  
(new).....With Voice, Violin, Cello, Piano  
VOX INVICTA.....Mary Turner Salter  
THE CHALLENGE OF TIME.....  
(new—ms.) Dedicated to Mr. Capoulliez.....C. Versel Chamberlain

III.  
Songs of Life and Memory:  
INVOCATION TO LIFE.....Chas. Gilbert Sprons  
BREAK, BREAK, BREAK.....Cecil Burleigh  
ECHO.....Bruno Hahn

IV.  
Group of Novelties:  
MY MASTER HATH A GARDEN (new).....G. Gwyther  
THY FACE (ms.).....Walter C. Giele  
WINGS OF NIGHT (new).....Winter Watts  
THE VOYAGER.....Pay Foster  
THE CRYSTAL GAZER—first time.....A. Walter Kramer  
THE VICTORY RIDERS—Ballad for Baritone.....Philip James

V.  
Songs of Love:  
DARK EYES TENDER (new—first time).....Chas. Fonteyn Manney  
LOVE'S SUNLIGHT (new).....Chas. Wakefield Cadman  
LONGING, DEAR, FOR YOU.....John H. Denmore  
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Seven Concerts to Be Given This Season Instead of the Usual Five—Two New Theaters to Be Erected, One at a Cost of \$600,000 and the Other \$1,000,000—Notes

Oakland, Cal., September 9, 1921.—Oakland's concert manager, Miss Z. W. Potter, announces an enlarged Artists' Concert Series for the coming season, when seven, instead of the usual five, concerts will be given by famous artists in the Auditorium Opera House. These concerts have brought together great numbers of students, music lovers and musicians in crowds sometimes so large that scores of individuals have had to be seated on the stage. The attractions include Arthur Hackett, tenor, November 11; Mishel Piastro, violinist, with Alfred Mirovitch, pianist-composer, December 5; Emmy Destinn, soprano, December 22; Harold Bauer, pianist, January 16; Reinald Werrenrath, baritone, February 13; Sophie Braslau, contralto, March 13, and one of the important symphony orchestras, to be announced at a later date, for the concluding concert in April.

### TWO NEW THEATERS.

Announcement of plans for two new theaters to be built is at hand. The first was made by the Fox Motion Picture Company, which plans to erect a \$600,000 theater at Nineteenth street and Broadway. The second was made by the Orpheum Theater Company, also proposing to erect a theater at Nineteenth and Broadway at a cost of \$1,000,000. Plans have also been discussed to provide Oakland with a monster open-air Stadium. Mayor John L. Davis is especially interested in this project, and as an initial event toward securing funds for its erection a huge ball was held September 8 in the Municipal Auditorium. An old quarry is the probable site, which would

be shaped and equipped with seats to accommodate 125,000 persons.

### NOTES.

Elizabeth Wilcox, a graduate of Mills College, for the past two years has been a member of the faculty of Washington State College, Pullman, Wash., teaching vocal music under the supervision of Howard Pratt, director of the Conservatory of Music. This summer she was a student of Lawrence Strauss, Walla Walla, and in June was chosen for the soprano roles in Handel's "Messiah."

To bid farewell to the famous musician and teacher, M. Jean Criticos, who for many months has maintained his studio on the hills of Piedmont, and who is now returning to Paris to settle the estate of his late wife, a large group of his pupils and friends met recently at the Aladdin Tiffin studio across the bay. Among the guests were Miss A. Golchera, Alice Coleman, Mme. Cervelli, Miss M. Barneson, Miss L. Collins, Marie Gartner, Miss R. Harris, Mrs. A. S. Goodfellow, Mme. Couchot, Miss Z. W. Potter and Alice Eggers, hostess.

Lois Cassil, a young concert pianist from Washington, who is visiting her mother, made her first appearance in the east bay last month and had an excellent reception. Although she returns to Seattle she hopes to make Oakland and vicinity the scene of future activities.

The Oakland Municipal Band concerts, under the direction of Paul Steindorff, in Lakeside Park, are attracting several thousand persons each Sunday afternoon. The new and elaborate Edoff memorial bandstand is an attractive erection.

The Misses Carol Goebel Weston and Edith Benjamin have returned from an extensive tour of the Eastern States. Miss Weston is using an authentic Joseph Guarnerius violin, made in 1725. These artists have recently been on tour with Giovanni Martinelli.

Mrs. Cecil Frankel, president of the California Federation of Music Clubs, has been elected to the national board of managers and director of extension. The slogan,

"Greater Musical California," has recently been adopted by the California Federation.

Clothiel Berryessa recently scored a hit with her solos at the Municipal Band concert in Lakeside Park.

Mrs. William Y. Bell gave a delightful musicale at her home, several of her friends taking part in the program. Rea Harkness was soloist recently at the Municipal Band concert, under the direction of Paul Steindorff.

On Sunday evening, August 28, Giuseppe Jollain, violinist, lately returned from Europe, gave a program at the Harmony Spiritual Church, Pacific Building, assisted by Sigismondo Martinez.

George Edwards, formerly director of music at Plymouth Church, is returning to the bay district to be associated with Jeanne Jomelli, San Francisco. He has been working on a new book on harmony, part of which he has completed.

Compliments are being paid Dorothy Brayton, thirteen year-old pianist, who gave a recital at the Americus Talent Club.

The twenty-seventh season of the Orpheus Club was brought to a close at a banquet on August 15. Rehearsals have started again for the new season.

A. Arriola conducted the Sunday afternoon Municipal Band concert, September 4, during the absence in Sacramento of Paul Steindorff, who went up to judge the musical contests at the State Fair.

"Another Waltz" is the title of a new song published by Sherman Clay & Co. which bids fair to become very popular, it being a distinct advance in lyric and melody from the usual jazz type of song, with a chorus that is really distinctive. The lyric is by George Oliver and the music by George P. Hulten.

Glenn Woods, supervisor of music in the Oakland schools, last month entertained William Arms Fisher, editor and publication manager for Oliver Ditson Company (Boston) and a well known teacher and composer. He formerly lived in Oakland for a number of years, but

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has been with the Oliver Ditson Company ever since 1895. Clementine Ludwig, a diminutive pianist, appeared with success at a local theater, also in recital at the Blake Building not long since.

The extensive music collection which was on exhibition at the convention of the Music Teachers' Association of California in Oakland, and which was presented to the Oakland library, is now installed in the library and available for public reference. Credit for the presentation of the collection belongs to C. J. Heintz, department manager of Sherman Clay & Co.

The MacArthur Theater has been leased for ten years by the Consolidated Theater and Realty Company and was reopened under the name of The Century on August 21. E. A. T.

### PORTLAND JOTTINGS

Portland, Ore., September 23, 1921.—Portland's first music week will be November 27 to December 4, according to plans formulated by Leslie Cranbourne, chairman of the organization committee. Concerts will be given in the Public Auditorium during the week and every effort will be made to bring good music before the community free of charge. Committees have been appointed to interest all the musical and civic associations in the concerts.

Steers & Coman are booking an attractive list of artists for their twenty-first annual series of concerts. The list includes Amelita Galli-Curci, soprano; Reinald Werrenrath, baritone; Jascha Heifetz, violinist; Emmy Destinn, soprano, and Percy Grainger, pianist.

The Musicians' Club held its first luncheon of the season in the crystal room of the Benson Hotel, September 19. Officers of the club are: Joseph A. Finley, president; Franck Eichenlaub, vice-president; Jesse Wing, secretary, and Emil Enna, treasurer.

Percy Rector Stephens, who had a large summer class here, left last week for his home in New York City.

Marie Louise Taylor, a former member of the faculty of the Virgil Piano School of New York City, is a newcomer.

The new season finds the Boone Conservatory of Music in new and larger quarters, 353 Holladay avenue. William Robinson Boone stands at the head of this progressive institution.

E. Bruce Knowlton, composer-pianist, recently of St. Paul, Minn., has opened a studio here.

Mordaunt A. Goodnough, pianist, is having much success with a large class of pupils this season.

Ted Bacon, of the first violin section of the Portland Symphony Orchestra, has returned from Seattle, where he studied with Theodore Spiering, guest teacher at the Cornish School of Music.

The Portland Opera Association, Roberto Corruccini conductor, is rehearsing "The Masked Ball" by Verdi.

Eleanor Stacy, pupil of Dent Mowrey of Portland, has opened a piano studio at Kelso, Wash. J. R. O.

### TACOMA NOTES

Tacoma, Wash., September 15, 1921.—Elsie Moe is resuming her piano and vocal classes after a very pleasant vacation.

Paul McCoy, of San Francisco, possessor of a bass voice of unusual range, quality and brilliance, is filling several engagements here.

Frederick Kloepper presented eight of his pupils in a very interesting summer recital last week.

Mrs. William Drury, a pupil of Klibansky, was heard in a group of charming vocal numbers at the benefit tea for the Nursery.

Katherine Rice and Mrs. James Eyre Macpherson were presented by Klibansky in a recital at the Cornish School of Music in Seattle. Both singers have done fine work.

The Twilight Recitals given monthly by pupils of Mary Humphrey King are a delightful novelty.

J. W. Bixel, director of the Oratorio Society, has announced "Elijah" as the study for the Fall. The chorus of over 100 voices has done fine work in the past. "Samson and Delilah" of last year will be remembered as a step upward in ensemble work for Tacoma.

Jacques Jou-Jerville, former tenor of the Boston Opera Company, will open a studio here this season. C. K.

### Saminsky Back in New York

Lazar Saminsky, Russian composer, who has been spending the summer at Bedford, N. Y., as the guest of Count and Countess Tolstoy, has returned to New York earlier than he expected in order to accommodate the numerous pupils who are studying with him. His pedagogic activities include the teaching of song interpretation—particularly folk song—composition and orchestration, especially according to Rimsky-Korsakoff, of whom Saminsky was a pupil.

He has been busy on his compositions during the summer and several of them will be heard this winter. The Friends of Music Society is to sing a number of his choruses. His summer's work included a number of songs founded on old English and Irish tunes.

Mr. Saminsky has been invited during the winter to lecture before the Harvard Musical Association and the Arts Club in Chicago on the subject of Rimsky-Korsakoff's "Sniegourchka," which opera is to be presented both by the Chicago and Metropolitan Opera companies.

### Stopak and Sinsheimer at Long Branch

Josef Stopak, the violinist, who, among other appearances this season, will give two New York recitals, has just returned from vacationing at Long Branch, N. J.,



JOSEF STOPAK AND BERNARD SINSHIMER  
at Long Branch, N. J.

where, besides indulging in rest and recreation after his strenuous and successful first season before the public, he has been working with Bernard Sinsheimer on his recital and concert programs for this year. Mr. Stopak, it will be remembered, made his successful debut at Carnegie Hall, New York, last season with Thibaud's seal of approval upon his work, after he had been under his tutelage for a term of years. During the absence from New York of the French

master of the violin on his concert tours in America, Mr. Stopak continued his work with Mr. Sinsheimer, with whom he again studied this summer.

### Organ Recital at Washington Irving

An organ recital was given at Washington Irving High School by William A. Goldsworthy, assisted by Gitla Erskine, soprano, on Sunday afternoon, October 2.

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Ida Gardner, 15 West Fifth Street, Tulsa, Okla.  
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas.  
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.  
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.  
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.  
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, June, 1922; Chicago, August, 1922.  
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.  
Virginia Ryan, 1115 Washington Street, Waco, Texas, November and February.  
Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore.; Portland, Ore., November 1; San Francisco, Cal., February 15; Portland, Ore., June 17, and Seattle, Wash., August 1.  
Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.  
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas. Week end class begins Oct. 6.  
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.  
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.  
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.  
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., October 1.  
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.  
Clara Sabin Winter, Yates Center, Kans.  
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## Musical Comedy - Drama - Motion Pictures

It has been some time since one week has had so many openings at the Broadway theaters. Evidently the managers are not discouraged over the wholesale closing of the season's first offerings, because there are just as many new plays to take their place. The openings on Monday night were: "Like a King," at the 39th Street; "Thank You," at the Longacre; "The O'Brien Girl," at the Liberty; "Beware of Dogs," at the Broadhurst; "The Fan," at the Punch and Judy, and "One of the Many" in Yiddish, at the Irving Place Theater. On Tuesday night came "Lilies of the Field" at the Klaw Theater, and "The Love Letter" at the Globe. Wednesday night saw "Main Street" at the National Theater, and Thursday night "Bombo" at Jolson's 59th Street Theater.

The closings of the week so far are: "Honors Are Even," at the Times Square; "Lancelot and Elaine," at the Greenwich Village, and "Two Blocks Away," at the George M. Cohan.

Three of the most popular among the theatrical attractions now playing are the revivals. Henry W. Savage has made an artistic and financial success with "The Merry Widow," now playing at the Knickerbocker. The engagement was for eight weeks only. The same exists at the Belasco, where "The Return of Peter Grimm," with David Warfield in his original role, is playing to capacity. David Belasco's second production is also a revival, "The Easiest Way," with Frances Starr at the Lyceum. These two managers know their public and it was certainly a very wise and judicious move on their part that caused them to open their season with former successes rather than share the fate of most of the new plays. Mr. Belasco has at least two new productions that are simply waiting for the psychological moment to make their New York premiere. The Theater Guild is another organization that has not been in a great hurry to start off the new season; its season begins next week with "Ambush."

### "BLOOD AND SAND."

Otis Skinner has brought to the Empire Theater one of the most effective plays seen in some time, "Blood and Sand," founded on the novel by Blasco Ibanez, the internationally known Spanish novelist. The play has been arranged from the original by Tom Cushing. As a novel perhaps there has been nothing written in this generation that can equal the power, not only of the story but also the novelist's description of the life of a bullfighter. The criticism of this play has been equally divided for and against. Perhaps it is because the atmosphere and the life that Mr. Skinner is portraying is not familiarly known and therefore cannot be fully appreciated. Usually with a play or a situation that does not exist in the every-day life in this country it is customary through ignorance to express a like or dislike. It is a common occurrence when a play has dark-haired maidens with high combs, red roses, mantillas, hands on the hip; lo! then it is believed a perfect Spanish type is portrayed. Great thanks should be accorded Mr. Skinner for refuting this old idea, if the local stage profits by the lesson.

The scenery also comes in for criticism, but to those who have visited this particular hotel in Madrid, it is easily recognized that Mr. Skinner has made an exact duplicate. To the Spaniards, the matador—bullfighter—is a hero and is accorded the same worship as in this country to Babe Ruth, for instance.

It is perfectly evident that during the months that Mr. Skinner visited in Spain he had made a very careful and accurate study of the life of one of the national figures, and those who have enjoyed the same experience can readily see what a really remarkable play he has given to us this season.

"Blood and Sand" is a tragedy, and somehow tragedies are not overly popular. It would seem that the masses insist on a "happy ending." It is a great relief that neither Mr. Skinner nor Mr. Cushing mutilated the great novel of Ibanez by turning and twisting it to suit the popular taste.

### "DADDY'S GONE A-HUNTING."

Possibly one of the most discussed plays of the season is Zoe Akin's newest contribution to drama, "Daddy's Gone A-Hunting," with Marjorie Rambeau as the star. The opening performance was certainly a most satisfactory affair. The cast seems to be perfectly chosen and the child is one of the best that the writer has ever seen. It is universally conceded that this play affords Marjorie Rambeau the best opportunities of her career. The scenery was designed by Robert Edmund Jones, and the second act ranks as one of the best settings created this season. The play is under the direction of Arthur Hopkins. The only criti-

cism that one could find at this opening performance, as far as the production was concerned, was the very intimate conversation that took place among the actors, who apparently overlooked the fact there was a capacity audience out front, vainly trying to hear what was said, and it is understood that since the premiere this has not improved. It is not the correct thing to carry ear trumpets to the theater, but if one had it would have greatly improved the situation. Added to this very extraordinary delivery of the dialogue was a tempo that caused the performance in spots to lag terribly. This undoubtedly would not have been noticed if one could hear all that was going on on the stage.

Since this first night, the third act, which is the weakest and comes near spoiling a very good play, has been rearranged, and according to reports the author and the producer are not yet satisfied with what should become of Edith Fields.

The play is certainly worth going to see, and if it can weather this depression that now exists and especially when the New Yorkers return from their summer's outing, undoubtedly the play will have a run. The opinion is divided as to the merits, and, of course, as usual, comparisons have been drawn with "Declasse," which will be remembered as one of the outstanding successes of the season before last. The story that Miss Akin has built up is certainly not very cheerful, but it is human. The emotions of Edith Field, the young wife, at least are human, and it is not rare that one encounters just such a situation.

### VICTOR HERBERT GUEST CONDUCTOR AT THE STRAND.

Two weeks ago Victor Herbert directed the orchestra at the Rivoli, a motion picture house in Washington. Following this came the announcement from the Strand here that Mr. Herbert would be the guest conductor during the week of October 16. Mr. Herbert undoubtedly is one of the most popular of conductors, and his music is constantly on the program at the larger picture houses. The Strand has tried for some time to get Mr. Herbert as a guest and undoubtedly the week will find capacity audiences at the popular picture theater.

### NOTES.

It was reported last week that Madame Schumann-Heink was offered \$5,000 per week to appear in vaudeville here. The singer, so the information goes, was willing to accept, but her manager interfered and forbade her accepting the contract.

Over a quarter of a million persons have already attended the performance of "Get Together," the season's offering at the Hippodrome. This playhouse at least shows no decline in attendance. At this rate the present season undoubtedly will establish a new attendance record for the house. "Jocko," the marvelous crow which does all of the wonderful stunts, is undoubtedly responsible for much of the enthusiasm.

Mme. Christine Eymael is the soloist at the Capitol this week.

Pola Negri is the film star at the Strand in "One Arabian Night." Joseph Martel, baritone, is the guest soloist.

Next week, at the Astor Theater, Goldwyn pictures will present "Theodora," an Italian version of the famous Sardou romance. S. L. Rothafel, of the Capitol Theater, is arranging the presentation.

### THE RIVOLI.

The feature picture here last week was an old-fashioned Western story, with William S. Hart as the hero of "Three Word Brand." It was full of good laughs and plenty of real atmosphere.

The overture was the introduction to the duet from "Romeo and Juliet" (Tchaikowsky). The one notable feature of this selection, which until lately was seldom heard except in our symphony concerts, lies in the fact that such difficult music is offered at the picture houses. And yet the two singers, Lotta Madden and Fred Jagel, acquitted themselves creditably. A very attractive setting lent considerably to the effectiveness of the number. The orchestra, though a new organization like the others at the larger picture houses, played well under the direction of Conductor Frederick Stahlberg. Josiah Zuro arranged the prologue of "Cowboy Ballads," with Carl Rollins, baritone, and the Rivoli ensemble. The selection harmonized well as an introduction to the feature picture.

"Out of the Inkwell," a Max Fleischer cartoon comedy, was very clever; in fact it was the best of its kind seen of late. "The Beggar Maid," a Triart picture, was of particular interest, in that the idea was new and showed the great possibilities that exist in educating the public toward a greater appreciation of the art masterpieces of the world through the medium of motion pictures. This film told the story of the creation of the Burns-Jones canvas, "The Beggar Maid." The prologue was spoken by Henry Herbert, the actor. The success of this endeavor should lead to more films of the same type.

### THE STRAND.

A program that was worth twice the money was offered to Strand patrons last week. Of course paramount interest was in the Charlie Chaplin picture, "The Idle Class." The film is very short but intensely amusing, with flashes of excellent work by the star. In this picture Chaplin plays a dual part, that of the tramp, his usual characterization, and the absent-minded husband, a straight comedy role. We believe that this is the first time Chaplin ever appeared in a part like this. He looked for all the world like a certain dapper international financier and patron of art who is very well known.

Carl Edouarde has his new orchestra to a point where it gave a very good accounting in Tchaikowsky's "Capriccio Italien." Edouarde always appears in such good humor that his musicians reflect this atmosphere in their playing.

There were three soloists: Richard Hale, baritone, who sang "Tommy Lad," disclosing a voice of good quality, and should have had an encore; Marta de La Torre, violinist, who played "Caprice Basque" and encored with a Tchaikowsky excerpt, these numbers being much more serious

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than her former selections, but nevertheless bringing out her skillful playing to splendid advantage; and Estelle Carey, soprano, always enjoyable, who sang selections from "Sometime." Of course the Strand Male Quartet was there and received big applause for the singing of the old popular ballad, "T-i-r-e-d."

There were four or five other film numbers, all interesting, making the program a fine entertainment, and one that has not been excelled in a long time.

### THE CAPITOL.

Erno Rapee directed his new orchestra to a splendid climax in "Marche Slav" (Tchaikowsky). The men were roundly applauded, giving evidence that movie patrons do want the overtures. The cornetists are particularly good. There is nothing so terrible as an organization with uncertain intonations in the brasses.

A dainty musical intine consisted of Erik Bye as soloist with the Capitol Quartet, and the ballet, "La Cinquantaine" and "Gavotte Louis XIII," were the numbers used. This type of selection is very popular at the Capitol and it was not so many weeks ago that almost this same number was given. On the Capitol program the following paragraph was printed:

The Capitol Theater is pleased to present Mr. Gordon for his last appearance in New York and begs to announce that he has been appointed to the chair of concertmaster in the Chicago Symphony Orchestra. It also takes this opportunity to wish its departing colleague every success in his new endeavor.

This was a charming compliment on the part of the Capitol organization to Jacques Gordon, and the big audiences all week were very enthusiastic as if they, too, were saying farewell with the best of wishes. His solo was the first movement of the Tchaikowsky concerto, with the Capitol Orchestra, and Erno Rapee directing. Mr. Gordon is an artist, and it was not at all surprising that he should have been selected for so important a post in Chicago. He encored with "Mighty Lak a Rose." The comedy was "Behind the Scenes" at the Mack Sennett studios, followed by

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the personal appearance of Ben Turpin himself, the famous cross-eyed comedian of the Sennett studios. As Mr. Turpin approached the footlights the orchestra played "Bright Eyes." This seemed to enrage Mr. Turpin, so he took the baton himself and directed the orchestra through the "Stars and Stripes Forever." Then he did a lot of foolish stuff that seemed to amuse the audience tremendously. The feature picture was "The Invisible Power," with House Peters as the star. It was very interesting and many of the scenes were well done.

#### THE RIALTO.

The feature picture here was George Melford's production, "The Great Impersonation," with James Kirkwood as the star. Owing to the great length of the picture the rest of the program was considerably curtailed. Tschaikowsky seemed to have been the inspiration at the big picture houses for the week, so much so that the Capitol and Rialto both had as their overture the "Marche Slav," with Hugo Riesenfeld directing the second performance. With the new Rialto Orchestra he made splendid effects and it must be admitted that for nuances Mr. Riesenfeld is certainly a master. There was a number called "The Four Seasons," each of the four seasons being introduced by a ballet. This was much too long, and had it been cut would have shown to considerably better advantage. It was ten minutes to 12 when the second performance was over on Wednesday evening. The film did not seem to justify so much time in view of the fact that the feature was exceedingly worth while. One should say that this was frog week on Broadway, as all of the big feature houses had special films of frogs. It was quite a coincidence and most amusing, and those of the audiences who saw them all feel very well informed as to the origin and habitat of the common, every-day variety of swamp frog.

Carlo Enciso, tenor, was the only soloist, and sang Burleigh's "Just You" very charmingly. It has been said many times that this singer has a nice quality of voice and with a little more attention to his diction should develop into one of the most reliable soloists of Mr. Riesenfeld's staff.

MAY JOHNSON.

#### Gus Valentine in Harp Recital

An interesting program was given at Aeolian Hall Saturday evening by Gus Valentine, harpist, assisted by Alberto Rachmann, composer-violinist, and Dora Pellini, lyric soprano. Valentine was heard in three groups of harp solos, the suite by Pinto and the same composer's "Lake Scenes" from "The Adirondacks Sketches" being among the most interesting. He has an excellent technic, which, combined with his finish of style and fine shading, makes his playing most artistic.

Alberto Bachmann gave two groups of violin solos which included two of his own compositions, "Polonaise" and "Suite Romantique." The latter, one of his most recent compositions, is indeed a beautiful one. Every movement has a special interest, and it should prove popular with concert violinists. His accompanist, Marguerite Valentine, did some excellent work in this, parts of it amounting to solo work.

Dora Pellini, lyric soprano, made a decidedly favorable impression with the audience in her first appearance at Aeolian Hall. She gives herself fully to the interpretation of her songs, and her high notes are brilliant and ringing and strikingly individual in quality. She takes her high B's and C's with ease and fullness. Her first group included songs given in Spanish, French, Italian and English. "Ochioni Neri," by Paganucci, was an especially charming song. She sang "Annie Laurie" as an encore. Robert Gayler was her accompanist.

The concluding number of the program was the "Hymne a St. Cecile" (Gounod), sung by Miss Bellini, with the accompaniment of harp, violin and organ; Robert Gayler at the organ.

#### Leps' Twelfth Season at Willow Grove

Wassili Leps recently concluded his twelfth season at Willow Grove, where he began with purely symphonic programs and finally gave operatic performances. The latter, however, were not in costume, but were none the less interesting, and it is said that Mr. Leps' work at these concerts will have a great bearing on the future not only of Willow Grove Park but of the new park, which has not yet been named, where a similar series will be given. The success of the concerts that have been presented at Willow Grove convinced the management of the new park that the public wants music of the better kind.

In addition to his association with these park concerts, Mr. Leps has conducted the Philadelphia Orchestra during the illness of one of its former conductors, and in his work with choral societies he has frequently introduced the compositions of American composers.

#### Raymond Otis Hunter at Maine Festival

Raymond Otis Hunter, baritone, who is appearing at the Maine Festival, has had very flattering press notices of his work in grand opera, church, concert and oratorio. Critics have referred to him as "the possessor of an amazingly pure voice," "a voice remarkable for its power and sympathetic timbre," and as "a singer possessing an unusual

sense of artistic interpretation. After an appearance in Bayonne, the Review of that city said: "Raymond Hunter, baritone, gave the audience the treat of hearing a real operatic voice handled in a most artistic fashion."

#### Clemens to Give Historic Song Series

Clara Clemens arrived in New York recently after a pleasant summer spent in England, Switzerland and Germany. The singer has been approached to tour Norway and Sweden next season, but on account of a historical song series which she will give in Munich in May and June, she had to decline the former offer. The series will consist of six or eight concerts, the selections covering songs from the earliest period up to the present time, sung



CLARA CLEMENS,  
Contralto.

in Italian, Russian, French, the Scandinavian languages, and English. It is possible that the Norway and Sweden tour may be arranged to take place in the fall of 1922. There will be many appearances in America for Clara Clemens this season, several of them being with the Detroit Symphony Orchestra, of which her husband, Ossip Gabrilowitsch, is the conductor. The singer also may give some joint recitals with Rosenthal if he comes to America.

#### Cadman Music Popular

The heat of summer failed to wither the steadily growing appreciation of Cadman music. His Indian duet, "The Warrior Departs," gained new friends, among whom were Yvonne de Treville, soprano, and Wells Clary, baritone. The American Festival Trio exploited enthusiastically his trio in D major, receiving the flattering comments of critics. Mr. Cadman's unique "Spring Song of the Robin Woman" made its debut in a moving picture theater with Lucile Nellson, a brilliant young dramatic soprano, in the Bradford Theater, Newark, N. J. Nelle Richmond Eberhart, librettist, and Constance Eberhart, soprano, continued their series of "Shanewis" operaglosses before the Social Service Club of Annadale, Staten Island. Mme. Sylva Derdeyn-McDermott, at her summer pupils' recital in Pittsburgh, featured his "Call Me No More," "Love Like the Dawn Came Stealing" in duet form, and the "Lament" from the second act of "Shanewis."

#### Marion Lovell to Give Aeolian Hall Recital

Marion Lovell, coloratura soprano, will open her season with a recital at Aeolian Hall on October 17. Miss Lovell, who hails from the New England States, where she started her musical career, came to New York last season in order

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#### New York Musical Attractions

"Blossom Time" (musical comedy on the life of Franz Schubert), Ambassador Theater.

"Bombo" (Al Jolson's revue, opening week), new Al Jolson Theater.

"Get Together" (extravaganza), Hippodrome.

"Music Box Revue" (with all-star cast) The Music Box.

"Sally" (this season's phenomenal musical show), Amsterdam Theater.

"Shuffle Along" (all negro revue), Sixty-third Street Theater.

"The Last Waltz" (new Strauss operetta), Century Theater.

"The Love Letter" (opening week), Globe Theater.

"The Merry Widow" (the famous operetta, last three weeks), Knickerbocker Theater.

"The O'Brien Girl" (George M. Cohan's revue), Liberty Theater.

"Tangerine" (musical comedy), Casino.

"The Greenwich Village Follies of 1921" (spectacular revue), Shubert Theater.

#### FEATURE PICTURES THAT CONTINUE.

"Footfalls" (Fox film), Park Theater.

"Moonlight Follies," Central Theater.

"The Three Musketeers" (the Fairbanks masterpiece), Lyric Theater.

"The Golem" (sixteenth week), Criterion Theater.



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## ACROSS THE COUNTRY

**Atlanta, Ga., September 22, 1921.**—Theodora Morgan Stephens, whose sister was the late lamented Geraldine Morgan-Roeder of New York, has begun what promises to be a strenuous season, for she is in tremendous demand as teacher of violin, viola and piano. She recently wrote an appreciation of the work and influence of the Atlanta Woman's Club. Enrico Leide, Mrs. Jarnagin's readings, Mrs. Charles Chalmers's operalogues, the dancing classes directed by Senia Solomonoff, all are named and praised as they deserve, as expressions of local effort in the musical and allied arts. Her course of instruction leads to certificate of proficiency, and graduation diploma. She also directs the Central Congregational Church orchestra, and has done much for Atlanta's musical progress.

**Atlantic City, N. J., September 15, 1921.**—At the monthly meeting held August 26, the Chamber of Commerce featured Leman's Symphony Orchestra at the Atlantic City Yacht Club. There have been several attempts to establish a home organization, but not until this time has the prospect brightened. Mr. Leman has done much for the uplift of music in this city, and to him the citizens owe a great deal for the subsequent development of its musical knowledge and taste.

On August 28 Mr. Leman and his orchestra presented a delightful program on the Steel Pier, when the soloists were Estelle Wentworth, soprano; Ciro de Ritis, baritone, and Ludwig Pleier, cellist. Joseph S. Lilly furnished the piano accompaniments. Of all the symphony concerts offered by Conductor Leman this season none met with more marked approval than that presented September 6. The soloists were Marguerite Ringo, soprano; John Richardson, the boy violinist; Eleanor and Frank Nicoletta, harpists, and Joseph S. Lilly was accompanist. On September 8 the orchestra offered a program of Victor Herbert's selections. Ethel Dobson, soprano; H. Schlegel, flute, and Charles Sherman, clarinet, were the soloists. At the symphony concert September 11 Conductor Leman presented Marie Stone Langston, contralto, who has been heard in this city upon many occasions, and Piotr Wizla, baritone, new to the patrons of the Steel Pier.

On August 17, Georges Cautier was heard in concert at the Breakers Hotel, assisted by Giuseppe Larza, tenor; Elvira Cavaliere, soprano, and F. Tito Manlio. Annetta Ribecova, dramatic soprano, also appeared.

May M. Dunlap, well known among prominent organists of the Middle West, has assumed charge of the organ at the First Presbyterian Church, having served in like capacity in Chicago, St. Petersburg, Fla., and New York. The choir is known as the Beethoven Quartet, and William Chester Boyer is the leader.

At the Beth Israel Temple, Blanche and Irene Hubbard, harpist and cellist, were heard in solo numbers with Nathan Iradale Reinhart, organist, and the Mendelssohn Quartet; Nora Lucia Ritter, soprano; Ida Taylor Bolte, contralto; James McShean, tenor, and Charles Scull, bass.

Elizabeth E. Chew and Mary Jackson, local sopranos, sang at the Sunday evening concert on the Ventnor Pier, Luigi Lombardi, conductor.

**Boston, Mass.**—(See letter on another page.)

**Cheyenne, Wyo., September 20, 1921.**—The Music Study Club, founded by Mrs. A. S. Meyring and directed by her for about two years, opened its third season September 19. The original membership of fifteen—non-professionals only—has been increased to twenty-five, with present officers as follows: President, Mrs. A. E. Spaulding; vice-president, Mrs. Fred DeWitt Boice; secretary, Mrs. Elmer H. Cook, and treasurer, Mrs. Lloyd Sampson.

The first half of the present season of the club will be devoted to American music and musicians and the second half to grand opera. Only the stories of the operas will be attempted, owing to lack of material and facilities, except on "Caruso Day," when a victrola will be requisitioned to illustrate "Aida."

At the convention of the National Federation of Musical Clubs in Davenport, Wyoming was represented by Mrs. Archer S. Meyring, who has accomplished much in the line of progressive music direction in Cheyenne.

High school pupils are settling down to steady, conscientious practice in the High School Band, which this year will be under the supervision of Bandmaster John D. Blamey. Both the Board of Education and the high school faculty are encouraging the organization in every way possible.

Mrs. Fred D. Boice, soprano soloist of the choir of the First Presbyterian Church, sang at the Wyoming State Fair held in Douglas recently. She was heard on September 14 and 15 in the State song "Wyoming," the beautiful musical setting of which was composed by Mrs. Harold L. Vaughan of this city. Mrs. Vaughan is a prominent teacher of piano and was present to accompany the singer.

A large volunteer choir is being trained in the Presbyterian Church by James F. Seiler, baritone and chorister. Twenty good voices are now in the aggregation, and already rehearsals have been started. George B. Nevin's "The Adoration" is the work now occupying the serious consideration of the choir, and this composition will be presented in the auditorium of the church at Christmas.

The present musical season will be marked by an Artists' Series at the Princess Theater which will include Florence Macbeth, coloratura soprano; Eddy Brown, violinist; Cyrena Van Gordon, contralto, and Charles Marshall, tenor. The first event in the series will be Florence Macbeth, who is returning to Cheyenne after an interval of six years, she having been received by an enthusiastic audience in the ballroom of the Plains Hotel on her former appearance here.

**Chicago, Ill.**—(See letter on another page.)

**Cincinnati, Ohio, September 20, 1921.**—Among the interesting musical events to be made part of the coming season's program will be the educational concerts for young people and children by the Cincinnati Symphony Orchestra.

Minnie Tracey has been appointed chairman of the musical forces of Cincinnati and Hamilton County in the Victory Memorial Building campaign. She will assemble her committee, and has obtained the cooperation of Frederick Shailer Evans to assist at the Conservatory of Music and Robert Thuman to seek contributions at the College of Music.

Considerable activity is noted at the Cincinnati Conservatory of Music these days. Rehearsals have been started by Pier Adolfo Tirindelli, director of the orchestra at the Conservatory. The first concert will take place early in October, and will be followed by similar events each month during the season. A large class in public school music has been started at the Conservatory under the direction of Blanche Woody, who is the new head of the department. She has introduced a number of new and practical ideas, covering the entire course. S. Burnet Jordan, Alfred Nonnez, Marcian Thalberg, Hugo Sederberg and Helen May Curtis are all back from their vacations and are at work again in their various departments.

Rehearsals have been resumed by the College of Music Choir, under the direction of Prower Symons, and much is expected this season of this time-honored organization.

Margaret Trone, a gold medal graduate of the College of Music, recently appeared as piano soloist at the Old Barn Club, Dayton. She was a pupil of Romeo Gorno.

Edwin H. Lemaire, who has been municipal organist at San Francisco, will appear here on October 16, at the East High School, in an organ recital, under the auspices of the Southern Ohio Chapter, American Guild of Organists.

An invitation was received by Sidney C. Durst, head of the theory department of the College of Music, and dean of the Southern Ohio Chapter, American Guild of Organists, to give two organ recitals at the Town Hall in Bristol, England. It was, however, received after he had made other plans while on his trip to Europe, and could not be filled.

Eugene Ysaye, conductor of the Cincinnati Symphony Orchestra, who has been spending the summer in Belgium, is expected in Cincinnati some time this month.

The Norwood Musical Club resumes its activities on October 11. Some interesting programs will be heard during the season and the new officers for the year will be installed on the opening date.

Dorothy Dasch-Reese, after spending the summer in writing and arranging new songs for the publishers, has resumed her teaching. Some of Mrs. Reese's songs are to be sung by the Chicago Philharmonic Quartet, of which her

brother, George Dasch, has been the principal for the past twelve years.

**Detroit, Mich.**—(See letter on another page.)

**Duluth, Minn.**—(See letter on another page.)

**Fresno, Cal.**—(See "Music on the Pacific Slope.")

**Johnstown, Pa., September 20, 1921.**—Johnstown has had an extremely quiet summer musically, with very few concerts or recitals of interest. On July 13 Elinor Geis gave a recital at the beautiful Geis home, Southmont. Florence Lee, of New York City, Miss Geis' piano instructor, was the assisting artist. Mrs. Lee gave a number of solo numbers, including a suite from Debussy, and also acted as accompanist for Miss Geis' vocal selections.

In June a recital was given by Emma Louise Raab, violin pupil of Margaret Horne of Pittsburgh. The assisting artist was Emlyn Evans, soprano. An interesting feature was the presence of Adolph M. Foerster of Pittsburgh, composer, whose composition, "The Harp," with violin obligato, was sung by Mrs. Evans.

The Fortnightly Club will open its winter session with a reception to be held in the new music studio of Bess Hammond, pianist, on October 3. The Fortnightly Club, the oldest and most active organization of its kind in the city, has planned an elaborate winter program.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Lynchburg, Va., September 22, 1921.**—Maryon Martin, who is considered the leading vocal authority of this Southern city, being the teacher of many of our best singers, as well as conductor of operatic and oratorio performances, has returned to her home studio, following the summer's rest-period. Brilliant performances by our Musical Club, under her direction last season, prognosticate similar affairs in the immediate future, and rehearsals are to be resumed at once. Miss Martin had a metropolitan record of success previous to coming here, and her name and accomplishments are well known in the North.

**Memphis, Tenn.**—(See letter on another page.)

**Montreal, Can.**—(See letter on another page.)

**Waterbury, Conn., September 15, 1921.**—With the concert given here last evening by Sousa's Band the musical season has really opened. Last year the Sousa concert was given out of doors in a baseball park. This year the concert was given in Buckingham Hall. It was a fine concert.

Church choirs are beginning the season's work, and many are planning cantatas to be given at intervals during the fall and winter. The Choral Club plans for two concerts during the year. The Choral Club of Notre Dame and the glee clubs of Westover and St. Margaret's schools will also start soon.

## Yvette Guilbert School Opens October 17

Yvette Guilbert's School of the Theater will reopen on October 17 and the courses are to be given in two series: general instruction and special courses. The students will also be divided into two groups, namely, new students and "The Players," older students.

The school will organize a series of public performances with "The Players," those who have already studied with Mme. Guilbert. However, after three months' study, provided their progress warrants, new students will be privileged to join the older ones in these performances.

The general instruction for the students consists of: improvement of the voice—singing and speaking, modulation of the speaking voice, dramatic expression, the amplification of the power of expression, improvisation, the projection of the text, how to create atmosphere, lyric expression, plasticity of the body, facial expression, rhythm and the style in diction and in plasticity.

Mabel Poillon, Hotel Majestic, is the secretary.

## Elly Ney Arrives

Elly Ney, the pianist, who has been called "the female Paderewski" by European critics, arrived in New York on Friday for her American concert tour. Mme. Ney will make her debut in Carnegie Hall on the afternoon of October 15.

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